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OLD ENGLISH MUSIC.

A Collection of Songs and Madrigals by English Composers of the Close of the Fifteenth Century.
Prepared for the Members of the Plainsong and Mediæval Music Society. London: B. Quaritch.

THE present beautifully engraved and printed volume contains seven songs and the same number of madrigals written by English musicians about four hundred years ago. They are all taken from MSS. collections in the British Museum, which have been translated into modern notation by Mr. H. B. Briggs, the Honorary Secretary of the Society.

In looking through the table of contents of the volume the first thought suggested is the total oblivion into which all the musicians whose names appear in it have passed. With the single exception of King Henry VIII., who is known apart altogether from his compositions, there is not one with whose name even a fairly well read student will be likely to be acquainted, and not more than one or two who are mentioned in Grove's Dictionary. Of the seven songs, three are anonymous; the others are by Dr. Cooper, John Cole, Thomas Farthing, and W. Cornish, jun. The madrigals are by W. Cornish, jun., — Browne, Wm. Newark, Robert Fairfax, Sir Thomas Phillips, and King Henry VIII., and one ("This day day dawns") is anonymous. One can hardly help speculating whether in the year 2300 the prominent English composers of the present day will be as completely forgotten as the old worthies who have supplied the material for the collection before us!

At the end of the fifteenth century the art of music was still in its infancy; the chief interest of the present volume is therefore naturally antiquarian and historical. From this point of view it presents several features worthy of notice, and these are clearly set forth in the first section of the long and carefully written introduction. This section is from the pen of the musical editor of the volume, Dr. C. W. Pearce, of whose work we shall have something more to say later. The Society have, we think, made a very judicious selection of their editor; for Dr. Pearce is not only thoroughly qualified from a purely musical point of view, but, as he shows from his portion of the introduction, is heartily in sympathy with his work.

He calls attention to the anticipation, in many of the pieces, of the more modern devices of composition. In three of the songs, for instance, we find early examples of the *Da Capo* which two centuries later was so frequently employed by Handel and his contemporaries; while in the madrigals specimens of imitation, naturally of a simple and somewhat primitive kind, are several times to be met with. Dr. Pearce's remarks on false relation and on the use of accidentals are very valuable, and will be read with much interest.

The second section of the introduction, which is written by Mr. Briggs, deals with the notation. Six of the seven madrigals are given in *facsimile*, with the old square-headed notes, and no bars; and Mr. Briggs gives a full explanation of the meaning of all the obsolete signs, so that readers can verify the translations for themselves, if they care to take the trouble. Complaints are sometimes made by would-be reformers of the complexity of our modern musical notation; but it appears to be simplicity itself compared with the cumbrous method adopted in these old manuscripts. Take, for example, the ligatures, that is to say, two notes tied together, sometimes to show that two or more notes were sung to one syllable. We quote Mr. Briggs's explanation:—

"THE FIRST NOTE.

"1: If without a tail and higher than the next, it is a *Long*.

"2: If without a tail and lower than the next, it is a *Breve*.

"3: If it have a downward tail on the right, it is a *Long*.

"4: If it have a downward tail on the left and be either higher or lower than the next, it is a *Breve*.

"5: If it have an upward tail on the left, then it and the following note are both *Semibreves*.

"THE LAST NOTE.

"6: If square and lower than the preceding note, it is a *Long*.

"7: If rhomboidal and either higher or lower, it is a *Breve*.

"8: If without a tail and higher than the preceding note, it is a *Breve*.

"9: If with a downward tail on the right, it is a *Long*.

"10: If with an upward tail on the right, it is a *Breve*."

When to this it is added that the music is unbarred, and that a *Long* contained either two or three *Breves*, according to the time signature, readers will have some idea of the complicated character of this old notation, which must have been nearly as laborious to write as now to decipher. The third and concluding section of the introduction is an account of the manuscripts from which the various works are taken; this is written by Mr. A. Hughes-Hughes, of the British Museum.

We now come to the music itself. The seven songs are all unaccompanied in the original MS., and the symphonies and accompaniments have been written for them by Dr. Pearce. His harmonies have the great merit of being strictly in the diatonic style—the only one at all suited for the melodies—and he has in several places very happily caught the archaic spirit of the music, as, for instance, in his treatment of Dr. Cooper's fine melody "Alone I live," and in the opening symphonies of "In May, that lusty season," and "The Nightingale." In Dr. Cooper's song there is evidently a mistake of some kind on the first line of page 4, where we see some fearful consecutive octaves which we are quite certain that Dr. Pearce never wrote. All the songs are quaint and simple in their melodies; in some the rhythms are very irregular; while in others, e.g., "Though that she cannot redress," and "Ah! the sighs," we find the clearly defined forms of the modern four-bar phrase.

The madrigals are far more elaborate in their construction than the songs, and give us interesting examples of early counterpoint, before harmony, as the word is now understood, was known. A curious feature of nearly all is the frequent alternation of simple and compound time, that is to say, the employment of passages of triplets, sometimes introduced quite unexpectedly in the middle of a phrase. For instance, in Browne's "Margaret meek" we find the following curious rhythmical combination:—



And this is not a solitary case. The same madrigal contains several interesting points of imitation, showing how soon composers began to appreciate this most useful device. The setting of the words "So prettily she deals always" at the top of page 6, might have been written by a composer of the Elizabethan age. The whole piece is musically one of the most interesting of the set.

Another striking number, very remarkable for the age at which it was written, is "Jolly Rutterkin," by W. Cornish, jun. This piece is printed in Hawkins's "History of Music" (Vol. I., p. 370, of Novello's Edition), but it is so differently barred throughout that it hardly looks like the same composition. The probability is that the old notation has been more thoroughly investigated now than in Sir John Hawkins's time, and that the reading of the new edition is the correct one; but the musical effect of Hawkins's version, if less accurate, is more satisfactory to a modern ear, perhaps because it has, to a certain extent, been brought "up to date." The special characteristic of this madrigal (which shows itself equally

in both versions), is a joviality, a rollicking fun, which, if the piece were performed by three good singers, would even now produce an effect.

All the madrigals are in three parts, excepting Newark's "The farther I go," which is for treble and alto. Dr. Pearce has added a bass part for violoncello to this madrigal, saying in his introduction, "It is possible that this may originally have been a three-part madrigal of which the under voice part has been lost." This is quite possible, but by no means certain; at any rate, those who prefer the piece in its original condition can simply omit the added part.

One word in conclusion as to the compressed score added to all the madrigals. In the originals the unit of measurement is mostly a semibreve. Had this notation been retained in the pianoforte arrangement, a false impression as to the *tempo* would certainly have been produced. It must be remembered that in this old music the semibreve was comparatively a very short note; there were three longer—the *Breve*, the *Long*, and the *Maxima*. Dr. Pearce has, therefore, very wisely followed the plan pursued by the editors of "Dutch, Latin, French, and Italian Masters of the Fifteenth and Sixteenth Centuries," published at Berlin in 1873, and in his transcription has reduced the length of the notes by one-half. This certainly gives a more accurate idea for musicians of the present day as to the pace at which the music is intended to be taken.

Our readers will form a slight idea from this notice of the contents of this volume, which may be warmly recommended to all who are interested in the early history of the developments of music. EBENEZER PROUT.

The error on page 4 referred to by Mr. Prout, arose in this way. The melody of the song was transcribed from the original MS. by a member of the Society, and sent to me for harmonization. At the moment of going to press it was discovered that one short phrase had been incorrectly copied from the MS. a third higher than the original. I altered both melody and accompaniment in the last proof I saw of the music; but the printer—who was evidently no contrapuntist—thought fit to correct only the melody, leaving the accompaniment as it was! Hence the consecutive octaves. My alteration made the passage stand thus:—



C. W. PEARCE.

WAS JEAN-JACQUES ROUSSEAU A PLAGIARIST?

BY FR. NIECKS.

IN asking this question I have in my mind only Rousseau as a musician. During his lifetime the Genevese philosopher was frequently accused and still more frequently suspected of plagiarism, and few accusations and suspicions annoyed him more than these. In his *Dialogues* he labours hard to give irrefutable proofs of the genuineness of his claims. He tells the

reader that he has composed as many as ten melodies to one poem. Among the songs which after his death were published under the title of *Consolations des misères de ma vie*, there are four settings of one poem, three settings of three, and eight settings of two. He gladly received words for composition, especially if he who brought or sent them was himself the poet; for thus, he thought, he would be best able to convince the world of the groundlessness of its suspicion. When an editor of his works included in them a romance by a Genevese of the name of Vernes, the enemies of Rousseau raised of course at once a great outcry against him. "My whole answer to this," he says in the *Dialogues*, "consisted in writing two other melodies which are better than the first. My argument is very simple: He who wrote the two better melodies did not require to appropriate fraudulently the worse."

But it is a mistake to attribute the suspicion always to the enemies of Rousseau. It seems to me that it must have been pretty general, and certainly was not unnatural in the circumstances. First, because he had no proper training as a musician and no practical skill; and secondly, because he makes revelations in his *Confessions* that would shake the trust of the most trustful.

It would be unjust to lay any stress on his youthful escapade at Lausanne, where with unparalleled effrontery he feloniously incorporated in a composition of his own a popular minuet. But, speaking of his opera-ballet *Les Muses galantes* (1745), he writes: "The retired life was so advantageous to my work that in less than three months it was completely finished, both words and music. Only some accompaniments and fillings-up remained to be written. This drudgery bored me very much. I asked Philidor to undertake it, and gave him a share in the proceeds. He came twice, and did some filling-up in the act entitled *Ovide*; but he could take no interest in this assiduous labour for a distant and even uncertain profit. He ceased to come, and I finished the work myself." Now, this is a very suspicious confession, even if we take into consideration the different ways of composers in bygone ages. One cannot help being curious as to the exact significance of the terms "accompaniments and fillings-up." The superiority with which Rousseau looks down upon the matters signified reminds me of the numerous class of amateurs who are deficient in skill and imagine themselves great geniuses. The different portions of the opera-ballet in question were so unequal in quality and style that Rameau remarked that part of it was by a consummate musician and the rest by an ignoramus. This Rousseau reports in his *Confessions*. Afterwards Rameau expressed himself more fully, but not less savagely in *Erreurs sur la Musique dans l'Encyclopédie*. "Ten or twelve years ago," he writes, "a private gentleman [J. J. Rousseau] had a ballet performed at the house of M. [Popelinière, receiver general]. . . . To my surprise I found in it very beautiful violin airs in the true Italian taste, and at the same time the worst French instrumental and vocal music, nay, songs the melody of which was in the highest degree insipid, and the Italian accompaniment of which was in the highest degree pretty. This contrast surprised me, and I put some questions to the author which he answered so unsatisfactorily that what I had suspected I now saw distinctly: the French music is his own, and the Italian pilfered." This evidence ought not to be overlooked, but in justice to Rousseau we must keep in mind that Rameau was by no means one of his friends.

The discussion of Rousseau's plagiarism, however, turns usually on the authorship of the one-act opera (or rather

intermède), *Le Devin du village*, first performed before the king at Fontainebleau on October 18, 1752, and, with the addition of the overture and a *Divertissement*, at the Paris Opéra on March 1, 1753. The following story is told by Rousseau with the intention of showing how the rumours about his plagiarism may have arisen. "One day I was looking over the music in Baron d'Holbach's study. After I had examined many things, he said, whilst showing me a collection of pieces for the clavicin: 'Here are pieces which have been composed for me; they are in excellent taste, and very melodious; nobody knows them, nor will anyone but myself see them. You should choose one for insertion in your *Divertissement*.' As I had in my head more subjects for airs and symphonies than I could make use of, I cared very little for his. Nevertheless he pressed me so much that, to please him, I chose a pastorelle, which I shortened, and turned into a trio for the entrance of the companions of Colette ['Colin revient à sa Bergère']. Some months after, when the *Devin* was being performed, on calling one day on Grimm, I found people about his clavicin, whence he rose abruptly on my arrival. Looking mechanically at the desk, I saw there the same collection of Baron d'Holbach, open precisely at the same piece which he had pressed me to take, assuring me that it would not leave his hands. Some time afterwards I saw again the same collection open on the clavicin of M. d'Épinay, one day when he had a musical party. Neither Grimm nor anybody else has spoken of this air, and I myself speak here of it only because some time afterwards there was spread a rumour that I was not the author of the *Devin du village*. As I was never a great *croque-notes*, I am persuaded that without my *Dictionnaire de Musique* people would in the end say that I knew nothing about music." To this Rousseau adds in a foot-note: "I hardly foresaw that people would at last say so notwithstanding my Dictionary."

Pierre Rousseau, of Toulouse, related in his *Journal de Bouillon*,* that a certain Grenet or Garnier of Lyons, who died in 1751, had written the words and composed the music of the *Devin du village*, and sent it to J. J. Rousseau. This story was taken up in 1766 by Don Cajot. Pierre Rousseau repeated it in October, 1785 (that is after Jean Jacques' death), in the *Journal Encyclopédique*, and this account has till recent times been again and again quoted in spite of a pamphlet published in 1781 by the actor Marignan (*Eclaircissements donnés à l'auteur du Journal Encyclopédique sur la musique du Devin du village*), which disproves conclusively these allegations. In this rare pamphlet Marignan tells us that he was at Lyons in 1749, stayed there again from 1751 to 1758, and knew all the musicians of any reputation, among others a Grenet and a Granier (not Garnier). This Granier lived in 1751 at Grenoble and Chambéry, and did not come to Lyons till 1751. He was a good violoncello player and had some feeble notions of composition, being a pupil of Roussier's. His compositions did not amount to more than a few vaudevilles and some little dance tunes written in 1757 for Noverre's ballets. When in 1754 the *Devin du village* was performed at Lyons, Granier played the violoncello in the orchestra. If the music had been by him, he would not have failed to let people know it. In short, Granier could not have written the opera, and for two reasons—he was not in Lyons in 1750, and he knew nothing about composition in 1751. As to Garnier, or Grenier, there was no

* See Albert Jansen's *Jean-Jacques Rousseau als Musiker*, (1884), p. 179. † M. Arthur Pougin gives a résumé of it in his contribution to John Grand-Carteret's *J. J. Rousseau jugé par les Français d'aujourd'hui*, (Paris, 1890).

musician of that name in Lyons from 1749 to 1758. On the other hand, there was one of the name of Grenet, and Marignan knew him as well as he did Granier. Grenet, the conductor of the Concert de Lyon, was a very clever man, full of the genius of his art, and the author of several motets and an opera entitled *Le Triomphe de l'harmonie*. Indeed, he was really a great harmonist and an *homme d'esprit*, and consequently, as Marignan holds, incapable of writing so stupid a letter as that which the writer of the *Journal Encyclopédique* had received. He died in 1752. Grenet was more likely to have been the author of the *Devin du village*. But his *Triomphe de l'harmonie* resembles in no respect that work. Moreover, no one in Lyons knew anything about his having composed the music of the *Devin*. It would have been impossible to hide it from everybody, even from his wife and his son, who was then twenty-two or twenty-three years old. Would he not have made a rough copy and kept this when he sent the fair copy to Paris? His wife and son never found anything that could lead them to believe that Grenet had ever taken the *Devin* as the subject of one of his compositions; and they heard and admired the music without recognising and claiming it. Marignan says that he could cite fifty respectable witnesses who had often heard the *intermède* at Lyons, when it was new, without ever hearing Grenet or Granier mentioned as the author. He then names six—M. Préville, Mlle. Préville, M. Brizard (of the Comédie-Française), Noverre (maître des ballets de l'Opéra), and his wife, who were all at Lyons in 1751, and Mme. Lobreau, who in 1748 was a member of the Lyons Theatre and from 1752-1780 manageress.

This settles the question as to Grenet's or Granier's authorship, but still leaves open the question as to Rousseau's authorship. Fréron, the critic, accused Rousseau of having incorporated in the *Devin du village* two or three Italian arias, which with many more he had brought with him from Italy. The Abbé de Caveirac declared that the music of "Dans ma cabane obscure" was that of the Swiss song "Par une nuit obscure." Nicolas Fanton, the musical conductor at the Sainte Chapelle, and especially the violinist and composer Francœur have been again and again credited with having composed part of the music of the opera. M. Arthur Pougin, writing in 1890, will not admit that Rousseau furnished more than a sketch of the music; and asserts that Rousseau was not capable of constructing in all its details and all its parts an opera, even a one-act opera such as his; that the recitatives, some of the music of the *Divertissement*, and an aria di bravura for Mlle. Fel were by Francœur; and that the instrumentation was either by Francœur or Philidor. M. Pougin makes a mistake in saying that Rousseau himself avowed that the recitatives were by Francœur. What Rousseau really says is that at the two Fontainebleau performances recitatives in the reigning French style by Francœur were substituted for his own, but that these latter were reinstated when the work was performed at Paris and printed. I do not know whether any documentary proofs can be produced in support of the other assertions. Internal and other evidence is as far as I can see in favour of Rousseau. Grétry says in his *Essais sur la Musique*, i., 276: "I have examined the music of the *Devin du village* with the most scrupulous attention; everywhere I have seen the artist of little experience to whom feeling reveals the rules of the art. If Rousseau had chosen a more complicated subject, with impassioned and moral characters, which he was careful not to do, he would not have been able to set it to music." And Fétis truly remarks that the *Consolations des misères de ma vie* are the best proof

that Rousseau was also the author of the *Devin du village*. But a farther proof of Rousseau's authorship may be found in the posthumous *Fragments de Daphnis et Chloé composés du premier Acte, de l'Esquisse du Prologue et de différens morceaux préparés pour le second Acte et le Divertissement* (1779), which are in part scored and, more ambitiously scored than the *Devin du village*. Nor must I forget to mention the six new airs for that opera, which he wrote for the purpose of proving that he was not a plagiarist. They were published in 1780, having previously been performed (shortly after Rousseau's death, on April 20, 1779), without, however, transplanting the original music in the affection of the public.

Another work of the Citizen of Geneva, the lyric scene *Pygmalion* (a melodrama—recitation with accompanying music), to which, at the author's request, Horace Coignet, an amateur of Lyons, had written music, gave rise to the suspicion that Rousseau wished to get credit for more than was due to him. The melodrama was first performed at Lyons in 1770. A flattering report of this performance which appeared in the *Mercur*, mentioned only Rousseau as author. Rousseau took no step to correct the mistake, and Coignet himself had to claim his share. In a letter to the periodical, dated November 26, 1770, he points out that of the 26 pieces of which the music consists only two are by Rousseau.

My answer to the question asked at the commencement of the article is briefly this. As to Rousseau's authorship of the songs and shorter compositions given out by him to be his, there is no reasonable doubt possible. As to the *Devin du village*, Rousseau may have got help in the instrumentation, his accompaniments may have been touched up here and there, and even one or more of the instrumental pieces may be from another hand; but the music of the opera is on the whole his own, indeed no part of it is so superior to the rest, nor the best in it so superior to his undisputed works as necessarily to imply the authorship of a more accomplished master.

RESEARCHES OF DR. R. KÖNIG ON THE PHYSICAL BASIS OF MUSICAL SOUNDS.

ÉPITOME BY W. S. B. WOOLHOUSE, F.R.A.S., ETC.

THE researches of Dr. König relating to the physical basis of musical sounds, and especially in regard to beats and what he properly designates as beat-tones, are both novel and interesting. An excellent paper on the subject by Professor Silvanus P. Thompson was read to the Physical Society of London, May 16th, 1890; and afterwards, in January, 1891, published in *Nature*, vol. xliii., pp. 199, 224, 249. As the particulars and results of Dr. König's discoveries are, however, but imperfectly known in musical circles, I have thought that a brief and intelligible account of them, and of Professor Thompson's valuable statements thereon, might be acceptable to many of the numerous readers of the MONTHLY MUSICAL RECORD.

At the very foundations of the physical theory of music stand three questions of vital importance:—

(1) Why is it that the ear is pleased by a succession of sounds belonging to a certain particular set called a scale?

(2) Why is it that when two (or more) musical sounds are simultaneously sounded the ear finds some combinations agreeable and others disagreeable?

(3) Why is it that a note sounded on a musical instrument of one sort is different from, and is distinguishable from, the same note sounded with equal loudness upon an instrument of another sort?

These three queries involve the origin of *melody*, the cause of *harmony*, and the reason of *timbre*.

The most elementary consideration of the causes of consonance and dissonance at once raises the further question:—

(4) Why is it that the consonant intervals should be represented by ratios made up of the numbers 1 to 6, and by no others? A true answer was only given about forty years ago by Helmholtz, in his "Sensations of Tone," where he gave this reply:—"Because only by fulfilling numerical relations which are at once exact and simple can the 'beats' be avoided which are the cause of dissonance." The whole fabric, as laid down by Helmholtz, is thus seen to repose upon the presence or absence of beats; and the beats themselves are dependent, not upon the mere interval between two notes, but also upon the *timbres* of those notes, as to what upper partials they contain, and the prominence or otherwise of those upper partials.

In what follows the octave notation of the scale as regards the vibrational numbers will be as hereunder stated:—

| | | | |
|-----------------------------------|-------------|-----------------------------------|---------------|
| C ... B | 32 ... 60 | C ₄ ... B ₄ | 512 ... 960 |
| C ₁ ... B ₁ | 84 ... 120 | C ₅ ... B ₅ | 1024 ... 1920 |
| C ₂ ... B ₂ | 128 ... 240 | C ₆ ... B ₆ | 2048 ... 3840 |
| C ₃ ... B ₃ | 256 ... 480 | | |

In investigating beats and combinational tones, Dr. Koenig deemed it of the highest importance to work with perfectly finished instruments, those used being of his own manufacture, and producing the purest tones; not with harmonium reeds, or with polyphonic sirens, the tones of which are avowedly complex in *timbre*, but with massive steel tuning-forks, the vibrations of which are of the simplest possible character.* He has traced out the phenomena of beats through every possible degree of pitch, even beyond the ordinary limits of audibility, with a skill and thoroughness utterly impossible to surpass. Hence, when he states the results of his experience, it is idle to contest the facts gathered on such a unique and sure basis. The results of Dr. Koenig's observations on beats are easily stated. He has observed primary beats, as well as beats of secondary and higher orders, from the interference of two simple tones simultaneously sounded.

BEATS OF PRIMARY SOUNDS.

Helmholtz's theory of dissonance may be briefly summarised by saying that any two notes are discordant if their vibration numbers are such that they produce beats, maximum discordance resulting when the beats occur at about 33 per second; beats, if either fewer than these or more numerous, being less disagreeable than beats at this frequency.

RULE OF CALCULATION.

According to Dr. Koenig's discovered law, when two simple tones interfere, the primary beats always belong to one or other of two sets, called an *inferior* and a *superior* set, corresponding respectively in number to the two remainders, positive and negative, to be found by dividing the frequency of the higher tone by that of the lower.

If, for example, the forks chosen are of frequencies 100 and 512, we calculate thus: 100 goes into 512 five times, plus 12; or 100 goes into 512 six times, minus 88. In this actual case the 12 beats belonging to the inferior set would be well heard; the 88 beats belonging to the superior set would probably be almost indistinguishable.

* According to the mathematical investigation of Donkin in his able work on Acoustics (see pp. 186-7), the divisional numbers in the series of upper partials of a tuning-fork are respectively 6, 18, 34, &c., the lowest of which is widely removed from the fundamental note of the fork.

As a rule, the inferior beat is heard best when its number is *less* than half the frequency of the lower primary, whilst when its number is *greater* the superior beat is then better heard. Dr. Koenig has never been able to hear any primary beat which did not fall within this rule.

The particulars of a few experimented examples are here presented in a tabular form:—

TABLE I.—PRIMARY BEATS.

| Primary Tones. | Ratio. | Inferior Beats. | Superior Beats. |
|-------------------|---------------------|-----------------|-----------------|
| C ₁ 64 | D ₁ 72 | 8 : 9 | 8. |
| | E ₁ 80 | 4 : 5 | 16 |
| | F ₁ 85½ | 3 : 4 | 21½ |
| | G ₁ 96 | 2 : 3 | 32 |
| | A ₁ 106½ | 3 : 5 | 42½ |
| | B ₁ 112 | 4 : 7 | 16 |
| | B ₁ 120 | 8 : 15 | 8 |
| | C ₂ 128 | 1 : 2 | 0 |

In the first example shown in the table the inferior beat of 8 per second is prominent, but the superior beat is not heard. With the three following, the beats quickly advance to 16, 21½, and 32 per second. In the next, (C₁A₁), both beats may be heard—the inferior, rapid and faint, at 42½ per second, and the superior, also faint, at 21½ per second. Beyond this the rapid inferior beat has died out; in the last case, all the beats have disappeared, and there is a perfectly smooth consonance.

Suppose, now, we raise the pitch of the higher note progressively from C₂ to G₂; there begins a new set of primary beats—an inferior set, first slow, then get more rapid and become indistinguishable, but succeeded by another, rapid and indistinct, which grow stronger and slower until, as the pitch rises to G₃, the frequency of which is exactly three times that of C₁, all beats again vanish. This range may be called the second "period."

The table which next follows contains some examples of beat-tones. Here the calculated numbers of beats per second extend to as many as 256 and upwards. Thus in every case the beats indicated are of a rapidity far too great to be heard as separate sounds, and so many impulses as a necessary consequence must practically blend so as to produce the respective beat-tones indicated in the table. It is a remarkable and very striking corroboration of Dr. Koenig's view that the beat-tones actually heard in the fourth and fifth cases come out precisely alike, although Helmholtz's alleged theory of summation and difference-tones would have led to very different conclusions. The last example also supplies a remarkable illustration of the same kind.

TABLE II.
SOUNDS IN PLACE OF PRIMARY BEATS.

| Primary Tones. | Ratio. | Inferior Beat-tone. | Superior Beat-tone. |
|---------------------|---------------------|---------------------|---------------------|
| C ₆ 2048 | D ₆ 2304 | 8 : 9 | C ₃ 256 |
| | E ₆ 3840 | 8 : 15 | — |
| | G ₆ 3072 | 8 : 12 | C ₃ 1024 |
| | * (11th) 2816 | 8 : 11 | E ₃ 768 |
| | (13th) 3328 | 8 : 13 | E ₃ 1280 |
| C ₅ 1024 | D ₅ 2304 | 4 : 9 | C ₃ 256 |

* Harmonics of C₃.

To some readers it may be useful to know that the tabular examples are only abbreviations of more extended tables given by Dr. Koenig in his book, "Quelques Expériences d'Acoustique."

So far, we have been dealing with primary beats and primary beat-tones; but there are also secondary beats and secondary beat-tones, which are produced by the interference of primary beat-tones. Referring again to the last table of experiments, it may be observed that when the two shrill notes, C_6 G_6 , giving the interval of the fifth, are sounded together, the inferior and superior beat-tones are both present, and of the same pitch. If, now, one of the two forks is lightly loaded with pellets of wax to put it out of adjustment, we shall get beats, not between the primary tones, but between the beat-tones. Suppose that the vibrations of G_6 are thus reduced from 3,072 to 3,070, then the positive remainder is 1,022, and the negative remainder is 1,026; the former being C_6 flattened by two vibrations, the latter the same note sharpened to an equal amount. As a result there will be heard four beats per second—secondary beats. Referring again to the same table, a secondary beat-tone may be exhibited in the fourth example, in which are sounded C_6 and the eleventh harmonic of C_3 . In this experiment, as also in that which follows it with the thirteenth harmonic, two primary beat-tones are produced, of 768 and 1,280 vibrations respectively. These are related to one another by the interval 3:5; and if treated as tones that can themselves mutually interfere, they will give as their positive remainder the number 256, which is the frequency of C_4 . As a matter of fact, now that attention has been drawn to it, it may be heard in addition to the two primary tones and the two primary beat-tones stated in the table.

Helmholtz, in his large work, expresses the opinion that the distinctness with which beats are heard depends upon the narrowness of the interval between the primary tones, and states that they must be nearer together than a minor third. But, as we have found, using bass sounds of a sufficient degree of intensity and purity, as is the case with those of the massive forks, beats can be heard with every interval from the mis-tuned unison up to the mis-tuned octave. Even the interval of the fifth, C_1 G_1 , gave strongly-marked beats of 32 per second. When this number is attained or exceeded, the ear usually begins to receive also the effect of a very low continuous tone, the beats and the beat-tone being simultaneously perceptible up to about 60 or 70 beats, or, as a roughness, up to 128 per second.

If, using forks of higher pitches but of narrower interval, we can produce the same number of beats, the beat-tone is usually more distinct. Doubtless this arises from the greater true intensity of the sounds of higher pitch. With the object of pursuing this matter still more closely, Dr. Koenig constructed a series of twelve forks of extremely high pitch, all within the range of half a tone; the lowest B_8 , and the highest C_7 . The frequencies and the beats and beat-tones given by seven of them are shown in Table III.:

TABLE III.—HIGH PRIMARY TONES.

| Frequencies of Forks. | Ratio. | Calculated Beats. | Resulting Sound. |
|-----------------------|------------|-------------------|------------------|
| C_7 4096 | B_8 3840 | 16 : 15 | 256 |
| | 3968 | 32 : 31 | 128 |
| | 4032 | 64 : 63 | 64 |
| | 4048 | 256 : 253 | 48 |
| | 4056 | 512 : 507 | 40 |
| | 4064 | 128 : 127 | 32 |
| | 4070 | 158 : 157 | 26 |
| | | | C_8 |
| | | | C_7 |
| | | | C_6 |
| | | | $G-1$ |
| | | | $E-1$ |
| | | | $C-1$ |
| | | | — |

The first of these intervals is a diatonic semitone; the second of them is a quarter-tone; the third is an eighth of a tone; nevertheless, a sensitive ear will readily detect a difference of pitch between the two separate sounds in

each case. The last of the intervals is about half a comma. The forks are excited by striking them with a steel hammer. The case in which there are 26 beats is curious. Most hearers are doubtful whether they perceive a tone or not. There is a strange *fluttering* effect, as though a tone were there, but not continuously.

The foregoing results of Dr. Koenig's interesting researches determine in three important conclusions in respect to all kinds of vibration which come within the range of ordinary practical music:—

(1) That Dr. Koenig's method of calculating the frequencies of beats and beat-tones from the known frequencies of the two primary tones producing them is altogether the same in principle as that usually employed for the reduction of an improper fraction into that of a continued fraction. Readers who are at all familiar with numerical calculations might follow this up with advantage. To state the matter comprehensively, it may be laid down as a general principle, or law of facility, that whenever the vibrational numbers of the two primary sounds come relatively near to a more simple relation, defined by a simple ratio, the specific character and effect of the joint vibration will be spontaneously determined according to that simple relation, but it will be disturbed by certain attendant irregularities which resolve themselves into, and take the form of, beats and beat-tones.

(2) That the assumed theory of "difference-tones" is applicable only when the two primary sounds are situated within the limits of an octave.

(3) That Helmholtz's theory of "summation-tones" has no practical existence.

It will not be out of place to add that the generally received explanation of *timbre* as the result of a particular distribution of upper partials with suitable relative amplitudes, is mathematically established by Fourier's well known theorem. In other words, the proposition that every possible quality of musical tone may, in all respects, be accurately produced by a special admixture of the sounds of the harmonic series in suitable proportions, must be regarded as an absolute truth that does not require any confirmation by experiment or otherwise.

PORTRAIT SKETCHES FROM THE LIFE.

Edited by Biographicus Minor.

VI.—VINCENZO BELLINI.

BELLINI's short and simple life was artistically one of the most happy. He was born at Catania, in Sicily, on November 3rd, 1802 (according to Riemann on November 1st, 1801). His musical studies at the Naples Conservatorio, where he had first Tritto and afterwards Zingarelli as teachers in counterpoint, did not amount to much. In fact, he was a musician rather by instinct than by tuition. His principal masters were not Tritto and Zingarelli, but practice and experience, by which we mean the writing of his works and the reading and hearing of the works of others. A chronological survey of his operas shows what progress he made in that school, and what might have been expected of him had he not died prematurely at Puteaux, near Paris, on September 23rd, 1835. The most striking proofs of his capacity of growth are *Norma* and *I Puritani*, with their more developed forms and richer instrumentation. After the publication of some instrumental compositions and church music, Bellini began his career as a composer in 1824 with *Adelson e Salvini* at the Royal Musical College of Naples. Two

years after followed *Bianca e Fernando* at the San Carlo Theatre of the same town. This procured him a commission from the Milan La Scala. The work he wrote was *Il Pirata*, which was produced with great success in 1827. To these he added in the course of the next seven years *La Straniera* in 1829 at Milan, *Zaira* (unsuccessful) in 1829 at Parma, *I Capuletti ed i Montecchi* in 1830 at Venice, *La Sonnambula* and *Norma* in 1831 at Milan, *Beatrice di Tenda* (with but moderate success) in 1833 at Venice, and *I Puritani* in 1834 at Paris. The most popular and still living operas of Bellini are *La Sonnambula*, *Norma*, and *I Puritani*.

The foregoing remarks form a sufficient background to paint on for the contemporary portraitists I wish to introduce to the reader. The first of them is Ferdinand Hiller; and a better could not be wished, for he possesses the quadruple qualification of being an intimate personal friend of Bellini, an acute observer, an excellent musician, and a clever writer. The following sketch is extracted from one of the articles collected by him under the title *Künstlerleben* (Cologne, 1880):—"His personality resembled his songs—it was captivating—just as charming and sympathetic. A slender figure of perfect symmetry carried a head whose lofty brow might have belonged to the severest thinker; while the somewhat scanty light blonde locks, the true, clear glance, the finely formed nose, and the full mouth, capable of every expression, made up a countenance nothing more charming than which could have been wished for a most beloved being. His outward appearance by no means corresponded to the current idea which one forms of a Sicilian—one would see in him rather the descendant of one of those sons of the North who domesticated themselves in olden times on his luxuriant native island, had willingly exchanged the fir-forests for orange-groves, and now represent in their grandsons as it were fir-trunks adorned with myrtle blossoms. Privileged natures do not shine only by their gifts—also their imperfections often exercise a great fascination. Like a genuine Sicilian, Bellini spoke Italian badly. In French he was, even apart from the pronunciation, only half at home. But he thought acutely and felt deeply; and thus his somewhat gibberish utterances acquired through the contrast between their substance and the construction, a charm which is often wanting to the discourse of the most cultured rhetorician.

"During the all too short winters which the young *maestro* spent in Paris I had often the pleasure of seeing him. It was a new musical world which opened to him, and in which a large number of phenomena made the deepest impression on him. Already in Milan Joseph Dessauer, one of the best Viennese song composers, had introduced him into the wonderful labyrinths of German instrumental music, and Bellini had not only regarded with joyous eyes the trees of knowledge which he found there, but had even appropriated to himself with a bold hand many a fruit. But what was this compared to the revelations which were made to him at the Conservatoire concerts through Beethoven's symphonies! '*È bel come la nature*' he called out to me when we met in the ante-room after the Pastoral, and his eyes shone as though he had himself done a great deed. Also to hear pianoforte music interested him uncommonly, though it was not a Chopin who was playing. I can never forget some evenings which I spent with him and Chopin and a few other guests at Madame Freppa's. Madame Freppa, an accomplished and exceedingly musical woman, born at Naples, but of French extraction, had, in order to escape from painful family circumstances, settled in Paris, where she taught singing in the most distinguished

circles. She had an exceedingly sonorous though not powerful voice, and an excellent method; and especially by her rendering of Italian folk-songs and other simple vocal compositions of the older masters charmed even the spoiled frequenters of the Italian opera. We cordially esteemed her, and sometimes went together to visit her at the extreme end of the Faubourg St. Germain, where she lived with her mother on a *troisième au dessus de l'entresol*, high above all the noise and tumult of the ever-bustling city. There music was discussed, sung, and played, and then again discussed, played, and sung. Chopin and Madame Freppa seated themselves by turns at the pianoforte. I, too, did my best. Bellini made remarks, and accompanied himself in one or other of his *cantilene*, rather in illustration of what he had been saying than for the purpose of giving a performance of them. He knew how to sing better than any German composer whom I have met, and had a voice less full of sound than of feeling. His pianoforte playing sufficed for the reproduction of his orchestra, which, indeed, is not saying much. But he knew very well what he wanted, and was far from being a kind of natural poet; as some may imagine him to have been. Thus I remember him on one occasion *à propos* of a song without words, in which the harmonic dress made itself prominent at the expense of the melody, laying down with great warmth the principle that one should be very much on one's guard against such things on the stage. Only very rarely and sparingly does he make use of such piquant ingredients 'for the improvement of the melodic stagnation.' As an example of this he sang the yearning F minor passage, '*Oh, vorrei trovar parola*,' from the *Sonnambula*, in which through two half-bars the progress is effected materially by means of a few chord-changes. From the principal songs in the opera he demanded charming expression with perfect independence. Yet Bellini's operas are in the main *Liederspiele*. Not only does every situation that is introduced end in a complete self-contained song, but also the repetition peculiar to the song-form is almost never lacking. What lies between these *da capos* lays no claim to importance—it serves as accompaniment to the applause, as a resting-place for singers and audience, as occasion for some movement on the stage. After the short interruption hearers and executants are strengthened anew to give as well as to receive, to sing as well as to applaud—there ensues a kind of passionate relationship between the two parties, and it would be difficult to say which is the happier.

"What was it which gained so quickly the most universal favour for his awkward, almost clumsy, muse? It was the warmth of its feeling, combined with its sensuous charm—the simplicity with which it expressed itself. One felt that these songs came from a soul—a loving, longing soul. Though the *maestro* also tricked them out with all kinds of varied tawdriness to make them presentable on their entrance and exit before the Prince public—though he kept in mind for what individuals he destined his tones—he did not lose his innermost self. When seated at the pianoforte he began to sing the verses of his poet, turning the melodic ornaments hither and thither in a hundred ways, testing their effect—also perhaps thinking of Rubini or of Pasta—he did not become cold. Like a great actor he felt the emotions of those to whom he had to give tonal life—their rapture and their sorrow. He mourned and rejoiced with them, whilst his fingers struck only a few supporting arpeggios. What were the cold players in the orchestra there below to him? Does the nightingale sing with accompaniment? Sing, sing always, sing everything: that was his watchword. That he strove for; that he

wished for; and a God had granted him the power to do it."

Heinrich Heine, who loved wit too well to be a sincere friend of truth, has given a sketch of Bellini in his *Florentinische Nächte* (1836). It is extremely interesting, and also of value if we do not overlook the fact that it is something of a caricature, although not an ill-natured one:—

"It is a prejudice to suppose that a genius must die early. I believe from thirty to thirty-four has been called the dangerous time for geniuses. How often I have tormented poor Bellini with this, and jestingly prophesied to him that he in his quality of genius must soon die, because he was about to reach the dangerous age. Strange! In spite of the jesting tone he was yet uneasy about this prophecy. He called me his *jettatore*, and made always the *jettatore* sign. . . . He wished so much to remain alive. He had an almost passionate repugnance to death. He wished to hear nothing about dying—he was afraid of it as a child that is afraid to sleep in the dark. . . . He was a good, dear child—now and then somewhat naughty—but then one needed only to threaten him with his speedy death, and he became immediately dejected and supplicatory, and made the *jettatore* sign with the two raised fingers. Poor Bellini!

"You knew him then personally? Was he handsome?" He was not ugly. You see, even we men cannot answer in the affirmative when we are asked such a question regarding someone of our own sex. He had a tall, slender figure, and his movements were elegant, I might almost say coquettish. He was always as neat as could be; a regular face, longish, pale pink; bright blonde, almost golden hair, curled in small thin locks; high, very high noble brow; straight nose; pale blue eyes; beautifully proportioned mouth; round chin. His features had something vague, characterless, something like milk about them; and over this milk-like face there now and then flitted a sweet-sour expression of sorrow. This expression of sorrow made up for the lack of mind in Bellini's countenance. But it was a sorrow without depth; it glistened unpoetically in the eyes; it played passionlessly around the man's lips. The young *maestro* seemed as if he wished to illustrate this shallow, insipid sorrow in his whole figure. His hair was curled in such a fantastic [*schwärmerisch*] melancholy fashion, his clothes sat so languishingly on his delicate body, he carried his little Spanish cane in so idyllic a way, that he always reminded me of the young shepherds whom we see mincing along in our pastoral plays with staves adorned with ribbons, and bright-coloured little jackets and trousers. And his gait was so maidenly, so elegiac, so ethereal! The whole man looked like a sigh *en escarpins*. He found much favour among women, but I doubt if he ever awakened a strong passion. For me his appearance had always something comically insipid, the reason of which was perhaps chiefly to be found in his way of speaking French. Although Bellini had already lived several years in France, he nevertheless spoke French as badly as it can perhaps be spoken in England. I ought not to designate this speaking by the epithet 'bad'; bad is here much too good. One must say terrible, *blutschänderisch, weltuntergangsmässig*. Yes, when one was with him in society, and he murdered the poor French words like an executioner, and showed off imperturbably his colossal *cog-à-l'âne*, one sometimes thought the world could not but perish amid peals of thunder. A deathlike silence then reigned in the whole room; deadly terror was painted on all faces, with chalk or with vermilion; the women did not know whether to faint or flee; the men looked in dismay at their

trousers to convince themselves that they really wore such things; and, what was the most frightful thing of all, this terror excited at the same time a convulsive desire to laugh, which scarcely allowed itself to be suppressed. Therefore when one was in society with Bellini his vicinity could not but always inspire a certain anxiety which through a horrible charm was at once repellent and attractive. Sometimes his involuntary puns were merely of an amusing kind, and in their droll absurdity they reminded one of the castle of his compatriot, the Prince of Pallagonia, which Goethe depicts in his *Italienische Reise* as a museum of strange distortions and an incongruous combination of deformities. As Bellini on such occasions always believed he had said something quite innocent and quite serious, his countenance formed just the maddest contrast with his words. That which displeased me in his face then appeared so much the more strikingly. What displeased me there was, however, not of such a kind that it could exactly be designated as a want, and, least of all, was it likely to have been unpleasant also to the ladies. Bellini's face, like his whole appearance, had that physical freshness, that bloom of the flesh, that rosy colour which makes an unpleasant impression on me—on me who, on the contrary, prefer the death-like, the marble-like. Not till later, when I had already known Bellini for a long time, did I feel for him some affection. This arose especially when I observed that his character was thoroughly noble and good. His soul certainly remained pure and unspotted from all evil contacts. He was also not wanting in the innocent good-nature, the childlikeness, which we never fail to find in men of genius, although they do not show them to everyone.

"Yes, I remember—continued Maximilian, as he seated himself on the chair, on the back of which he had till now leant whilst standing—I remember one moment when Bellini appeared to me in so lovable a light that I looked at him with pleasure, and made up my mind to get to know him better. But, unfortunately, it was the last moment I was to see him in this life. This was one evening after we had dined together at the house of a great lady who has the smallest foot in Paris, and had become very genial, and the sweetest melodies sounded at the pianoforte. I see him still, the good Bellini, as he at last, exhausted by the many mad Bellinisms he had chattered, sat down upon a chair. . . . This chair was very low, almost like a footstool, so that Bellini therefore came to sit as it were at the feet of a beautiful lady, who had stretched herself opposite him on a sofa and looked down on Bellini with sweet mischievousness, whilst he tried hard to entertain her with some small talk, and he was always obliged to comment in his Sicilian jargon on what he had just said in order to prove that it had been no *sottise*, but, on the contrary, the most delicate flattery. I believe the beautiful lady did not listen at all to Bellini's small talk. She had taken out of his hands his little Spanish cane, with which he now and then tried to come to the aid of his weak rhetoric, and quite calmly made use of it to destroy the elegant, artificially arranged curls on the temples of the young *maestro*. To this mischievous occupation was perhaps owing that smile which gave to her face an expression such as I never saw on a living human countenance. . . . At this moment Bellini seemed to me as if touched by a magic wand, as if transformed to an absolutely kindred phenomenon, and he became at once congenial to my heart. His face shone in the reflection of that smile—it was, perhaps, the happiest moment of his life. I shall never forget him. Fourteen days afterwards I read in the newspaper that Italy had lost one of her most glorious sons!"

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF

HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS, ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

BY E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.

(Continued from page 248.)

STEP IV.—INSTRUCTIVE AND RECREATIVE PIECES.

Klengel, August Alexander. Canon and Fugue on an Air by Mozart. Klengel, who was born in 1784 at Dresden and died there in 1852, was one of Muzio Clementi's best pupils. Owing to his extraordinary mastery in writing canons, he received the nickname "Canon-Klengel." Twenty-four of such canons were published by him under the title, "Les Avant-Coureurs," and were intended to serve as preparatory studies for Sebastian Bach's 48 Preludes and Fugues; whilst the celebrated composer and theorist, Hauptmann, of Leipzig, published in 1854 (two years after Klengel's death) the great work, "Canons und Fugen," of which the present canon and fugue in A is a splendid example. It is much to be regretted that Klengel's canons and fugues are so little known, and teachers would confer a lasting benefit on their pupils by making them acquainted with these most excellent compositions.

Beethoven, Louis van. Bagatelles. (8035.) Op. 33, 1—7; Op. 119, 1—11; and Op. 126, 1—6. This delightful little book is a regular treasure-box, and deserves to be in the hand of everyone who loves good, healthy, charming, and fascinating music. The collection Op. 33 comprises: No. 1, a delightful Melody in E flat, $\frac{3}{4}$ time; No. 2, a Scherzo in C major; No. 3, a kind of Pastorale in F, full of youthful vivacity and natural mirth; No. 4, a most beautiful Theme in A major, with an appropriate *minore*; No. 5, a very brilliant kind of Burlesca, demanding swift and ready fingers; No. 6, a devotional melody, full of sincere warmth and genuine feeling; and No. 7, a Presto, replete with whimsical humour and wonderful animation. The collection, Op. 119, comprises not less than eleven pieces: No. 1 is a neat, simple, graceful, and highly fascinating melody in the form of a Scherzo; No. 2, Andante *con moto* in C, is a simple melody, surrounded by an active figure in triplets, making a good demand on the cleverness of the performer's left hand; No. 3, a German Dance in D, requires life and boldness of delivery; No. 4, Andante cantabile in A, a very simple and sweet melody, which might have been extended into an andante for piano and violin; No. 5, Risoluto in C minor, has a bold and fiery character; No. 6, in this highly interesting piece Beethoven changes the time from $\frac{3}{4}$ to $\frac{2}{4}$, afterwards to $\frac{3}{4}$, and again to $\frac{2}{4}$ —it is not only interesting with regard to rhythmical variety, but also to its ever-increasing animation; No. 7, Allegro *ma non troppo* in C, is a capital shake exercise, varied by a charming and witty staccato passage; No. 8 might be called a Minuet, for it possesses the quiet and expressive style necessary to that dance; No. 9 is a German Dance in A minor; No. 10 consists only of twelve bars—a regular trifle; No. 11, Andante *ma non troppo*—Beethoven desires it to be played in an innocent and singing manner, and the right-feeling performer will also find that a smooth *legato* and singing touch will show the short piece at its best. The collection, Op. 126, comprises six numbers: No. 1, Andante *con moto* in G, is a kind of improvisation; No. 2, Allegro in G minor, is in the form of a Capriccio; No. 3, Andante in E flat, is

really one of the most deeply felt musical meditations—the figures in demisemiquavers require likewise expression, and the "dying away" of the last seven bars demand an artistic and noble feeling; No. 4, Presto in B minor, is in the time of a *bourrée*, is whimsical, a little fragmentary, almost rhapsodical; No. 5, Quasi-Allegretto in G, possesses a quiet, pastoral character; No. 6, Presto in E flat, followed by an Andante *amabile e con moto*—the word *amabile* (amiable) explains how Beethoven wished the piece to be played.

Hiller, Ferdinand. "Zur Guitarre." This well-written piece soon obtained great popularity: the composer gives in it a serenade accompanied by a guitar, and the performer has to take good care to retain throughout the crisp and dry *arpeggio*, characteristic of this instrument. The melody requires a free and independent expression, which, however, must keep to the time, or else confusion might be the consequence. Hiller's "Zur Guitarre" is one of the very best "drawing-room" pieces of recent times.

David, Ferdinand. "Ungarisch." Transcribed by E. Pauer. This elegant and graceful piece, originally written for violin with pianoforte accompaniment, belongs to the collection, "Bunte Reihe," which enjoys a well-merited reputation. The somewhat rhapsodical and fragmentary character of the Hungarian (gipsy) music is well imitated, and thus the piece is highly effective and sure to find many friends.

Potter, Cipriani. Andante in A. It is a regrettable fact that Potter's compositions have been almost completely forgotten. Born in 1792 in London, he died there in 1871, after having always honestly striven to do justice to the progress of time, taste, style of pianoforte-playing—indeed, he was anxious to find out the merit of every artist. At a time when the narrow-minded *Times* critic, Davison, was abusing Schumann and Wagner, the venerable Potter was studying their works, and was full of their praise, drawing the attention of his English friends to the poetical and dramatic powers of these composers. It cannot be denied that Potter's andante was written under the influence of Dussek, and reminds even of this composer's well-known "Consolation." Potter's andante has a sweet and tender expression, and the ornaments and graces of the *molto adagio* offer an excellent study for a feature of pianoforte-playing which is now well-nigh discarded.

Raff, Joachim. Cavatina, transcribed by E. Pauer. ("Gleanings," No. 11.) The cavatina, originally written for violin, is a very celebrated stock piece of all violinists, and will therefore also be acceptable to pianists.

Schulhoff, Julius. Nocturnes in B flat and A flat. Schulhoff's pieces obtained their popularity by their naturalness, clear and correct construction, absence of eccentricity or exaggeration, and the fact that they do not pretend to be more than the composer could afford to make them. The nocturne in B flat is fluently written, well harmonized, has an agreeable melody, and possesses most graceful ornamentations. The pedal ought to be used with great discrimination. The nocturne in A flat (Op. 11) is more effective; the melody, entrusted to the left hand, requires a full and rich tone, and must be well sustained. The cadenza (page 5) demands a quick and determined delivery, for otherwise it might remind the hearer of the schoolroom and of a badly learnt lesson. The repetition of the principal melody (page 6) may be left out, and the air might with more effect be taken up at the second bar of page 7; thus the symmetry of the piece would be greater and the effect of the whole enhanced. Both nocturnes are excellent drawing-room pieces.

Bendel, Franz. Rococo Dance. Op. 126. The

rhythmical part of this engaging piece is charming; the melody is not less so; and thus the whole little composition is well worth learning, particularly as it is of great effect when played with neatness and thorough correctness.

Volkman, Robert. "Blumenstück" (Wreath of Flowers) and "Das Lied vom Helden" (The Lay of the Hero). Both these charming and distinguished pieces belong to Volkman's highly original collection called "Visegrád." Their romantic and genuine feeling will be acknowledged everywhere.

(To be continued.)

Our Magazine of Good Words.

THE dignity of art appears perhaps in the most eminent degree in music, because there is no material that has to be deducted. It is all form and content, and elevates and ennobles everything it expresses.—*Goethe.*

THE man of imagination without learning has wings and no feet.—*J. Joubert.*

GOOD music never tires me, nor sends me to sleep. I feel physically refreshed and strengthened by it, as Milton says he did.—*S. T. Coleridge.*

THE mistake in the art-form of the opera has been, that the means of expression (music) has been made the end of expression, and the end of expression (the drama) the means.—*R. Wagner.*

THEY learn in suffering what they teach in song.—*Shelley.*

IT is the man that one must seek before everything else in the arts.—*W. von Lenz.*

ART cannot be attempted successfully without strong enthusiasm, nor what is best in Nature felt without some sense of her deep and intense romance.—*Hamerton.*

NOTHING great was ever achieved without enthusiasm.—*Emerson.*

CERTAINLY fingers and hands must from childhood be made supple, loose, and agile; the lighter the hand, the more perfect the performance.—*Schumann.*

REFLECT as well as work! Get a system of working.—*W. M. Hunt.*

THE best sort of music is what it should be—sacred; the next best, the military, has fallen to the lot of the devil.—*S. T. Coleridge.*

WALT WHITMAN says "The best of the earth cannot be told anyhow." Music goes near to telling it far the best. The initiated understand the telling.—*L. A. Grodno.*

THE soul that is imprisoned in your violin is your own soul, seeking and finding through the most sensitive of all musical instruments an utterance such as the human voice alone can equal.—*Rev. H. R. Havens.*

TALK of genius baffled, genius masters man. Genius does what it must, talent does what it can.—*Mortimer Collins.*

"BEETHOVEN" [says Wegeler] "was never without a love, and almost always he was strongly impressed by it." Hence it is necessary to have loved much to understand him.—*W. von Lenz.*

BEAUTIFUL, easy form may be always enjoyed and interpreted; but profound content is not at all times understood.—*Schumann.*

AMBITION strives only to be higher than others; aspiration strives to be high.—*Carlyle.*

IF we sit down quietly to work out notions that are sent to us, we may or may not do something that isn't bad. A great deal depends on being master of the bricks

and mortar of the trade. But the instant we begin to think about success and the effect of our work—to play with one eye on the gallery—we lose power and touch and everything else. . . . If we make light of our work by using it for our own ends, our work will make light of us, and, as we're the weaker, we'll suffer.—*Rudyard Kipling.*

A WORK of art should be completed before the paint has had time to dry; otherwise the changes brought by time in the development of the artist's mind will make themselves felt in the heterogeneous structure of the work.—*G. H. Lewis.*

WITHOUT mingling of heart-passion with hand-power, no art is possible. The highest art unites both in their intensest degrees; the action of the hand at its finest, with that of the heart at its fullest.—*Ruskin.*

OUR MUSIC PAGES.

THIS month we bring no less than eight pages of music. Their contents are "A Village Idyll," the second scene from Edith Swepstone's *The Ice Queen*, a cantata for female voices, soli and chorus, with pianoforte accompaniment, the words of which are adapted from Hans Andersen. The sweet opening bars transport us at once not only into the right mood, but also into the midst of rural life and scenery; and all that follows, with its naiveness, serenity, and sprightliness, is in excellent keeping with the spirit of the situation. We may here quote a passage from a notice of the work which appeared in the July number of the MONTHLY MUSICAL RECORD. "The composer gives in this cantata unequivocal proofs of talent. The libretto offered opportunities for trying her strength in narrative, lyricism, and description, and she has failed in none of them; but her most notable successes lie in the sphere of the tender and graceful, and among these successes the most conspicuous seems to us the second scene—'A Village Idyll,'"

LETTER FROM LEIPZIG.

THE concert season, which opened rather dull, has now livened up considerably, and a perfect deluge of musical entertainments—of all sorts and sizes—has set in. The limited space at my disposal allows me only to glance at the more important events. The historical Gewandhaus first claims our attention. At the last four concerts the orchestral works performed have been as follows: Symphonies by Beethoven and Haydn in c minor, by Schubert and Schumann in c major, MS. sinfonietta by Thieriot; overtures to *Don Juan d'Austria* by Hans Sitt, and *Sakuntala* by Goldmark. Of miscellaneous orchestral works we have heard Handel's *Musette* and *Allegro Vivace* for strings alone, Reinecke's "In Memoriam" (introduction, fugue, and chorale), and Berlioz's "Queen Mab." The playing of the orchestra has been worthy of its high reputation.

Of the novelties by Sitt and Thieriot it must be recorded that the *Sinfonietta* of the latter was best received by the audience. It is in truth a very pleasing work, and is likely to find favour wherever performed. The score will be published shortly by Messrs. Rieter-Biedermann. The overture by Hans Sitt has many good points. It is cleverly scored, and the "form" is excellent, but there is a noticeable lack of melodic invention. The soloist at the first concert was Herr Brodsky. He was warmly applauded for a very fine performance of Brahms' Violin Concerto, and for an equally good rendering of the Adagio from Spohr's Concerto in D minor.

Fräulein Meta Walther played Beethoven's Pianoforte Concerto in G at the second concert, her other contributions being "Des Abends" (Schumann) and Scherzo (Chopin). Formerly a pupil of our Conservatoire, this lady has since taken lessons from d'Albert. Her playing used to be good, but it is now

marked by much affectation, for which, we hope, the lessons from d'Albert are not responsible. Fräulein Walther was much applauded after all her performances. At the third concert Mr. Thomson played Vieuxtemps' Fourth Concerto for Violin, the Adagio from Max Bruch's Second Concerto, and a set of Variations by Paganini. His playing is of a very high order, and it is open to question whether he has any superior among living violinists.

Now a word or two about the vocalists. Fräulein Roberstein, who appeared at the first concert, possesses a full voice of agreeable quality; but she is uncertain in intonation. Herr d'Andrade, who sang at the second concert, is unfortunately open to the same reproach as Fräulein Roberstein. He is better adapted for the stage than for the concert room. At the fourth concert we heard Fräulein Pia von Sicherer, an established favourite. She introduced a concert aria of Mozart's that had never been sung here before, entitled "Popoli di Tessaglia." She also gave Lieder by Bach, Brahms, and Reinecke, and complied with an undeniable encore by singing Mozart's charming "Wiegenlied." In place of the Brodsky-Quartet, which is now disbanded, Messrs. Hilf, Becker, Sitt, and Klengel have joined forces, and with very good results. Their concerts take place at the Gewandhaus. At the opening one, Herr Professor Dr. Reinecke was the pianist, and with Messrs. Hilf and Klengel gave an excellent rendering of Schubert's Trio in E flat. The quartets were Mendelssohn's in E minor and the so-called harp quartet of Beethoven.

Two of the Academic Concerts promoted by Professor Kretschmar have already been given. At the first the programme was selected from the old masters, the most interesting item being Bach's Concerto for three pianos. At the second concert (November 10th), a symphony in C, by Dittersdorf, was performed for the first time in Leipzig. Though not uninteresting, this symphony shows most conclusively how very far the composer was behind his contemporary, Haydn. Haydn was not fairly represented in Dr. Kretschmar's scheme by "Le Midi," one of the very earliest of his tentative efforts in symphony form, which will not bear comparison with his matured creations. Mozart's Pianoforte Concerto in D major called the "Coronation," was played by Herr Professor Dr. Reinecke in masterly style, the applause after each movement being quite phenomenal. In this connection we may mention the new booklet of Dr. Reinecke on "The Revival of Mozart's Pianoforte Concertos" (*Zur Wiederbelebung der Mozartschen Clavier-Concerte*) which is exciting great interest in Germany. The first edition was quickly sold out. Cherubini's overture "Anacreon" brought the second of Dr. Kretschmar's concerts to a brilliant termination.

Herr von Bose is to be commended for the excellent popular concerts which he is giving at the old Gewandhaus in conjunction with Miss Edith Robinson and Herr Wille. At the first concert the programme consisted entirely of works by Beethoven.

At the theatre we have been treated to a new one-act opera—one-act operas are the fashion just now—entitled *Wem die Krone?* by Ritter. The plot is of the slightest, the music everywhere reflects Wagner: there is an almost total lack of incident in the hour and a half that the piece lasts; so it is small wonder that the opera has failed to "catch on." The music is altogether too serious for the words, the composer affecting a grandiloquent style altogether at variance with the slowness of his theme.

Reviews of New Music and New Editions.

Tschaikowsky-Album. Favourite pianoforte pieces by P. TSCHAIKOWSKY. Vol. II. (Edition No. 8,458b; net, 1s.) London: Augener & Co.

THE second volume of the Tschaikowsky-Album opens with the lovely *Barcarolle* in G minor (*Andante cantabile*; *Poco più mosso*; *Allegro giocoso*; and *Andante cantabile*), a real poem, one full of varied feeling. Next comes a simple, touching *Chanson triste*. The following

Humoresque is true to its title, and truly enjoyable. The delightful *Mazourka de Salon* has certainly nothing of the etiquette and platitudes of drawing-rooms. A very spirited piece is the *Valse-Scherzo*, piquant in the highest degree, but a Capriccio rather than a Scherzo, in which gloom is intermixed with brightness, and tears with smiles. In conclusion we get a "Song without Words" of a sweet melancholy and a restless yearning. Among living composers we know no writer for the pianoforte who manifests more originality, and appeals more forcibly to ear and imagination, than the Russian Tschaikowsky.

Première Mazourka pour piano. Par FÉLIX BOROŬSKI. London: Augener & Co.

WE like this Mazurka, and think others will do so too. But those who, led by the name of the composer and the title of the piece, open the music with thoughts of Poland and Chopin, will be greatly surprised on hearing something that will strongly remind them of Norway and Grieg. The deception, however, will be readily forgiven, and the disappointment of short duration.

Rustic Scenes. Four progressive pieces for the pianoforte. Op. 9. By DR. A. C. MACKENZIE. (Edition No. 6,221; net, 1s.) London: Augener & Co.

THIS cheap edition will no doubt not a little increase the popularity of Dr. Mackenzie's fresh, lively, and tuneful "Rustic Scenes." The happy, graceful Rustic Dance (*Tempo di Menuetto*), the jolly, hearty Forester's Song, the solemn, devout Curfew (the best of the four excellent pieces), and the gay, high-spirited Harvest Home, all recommend themselves for enjoyment as well as for study, for the drawing-room as well as for the school-room.

J. S. Bach's Organ Works, edited by W. T. BEST. No. 31: Canzona in D minor; No. 32: Fantasia in C minor. (Edition Nos. 9,851 and 9,852; each, net, 1s.) London: Augener & Co.

TO the composition of the canzona Bach was no doubt incited by Frescobaldi's compositions of that name. We need hardly inform the reader that the canzona was a fugal instrumental form of the sixteenth and seventeenth centuries—a form which, however, though it was always fugal, varied in other respects. The form of Bach's canzona does not exactly coincide with that of Frescobaldi or any earlier model. It consists of a C and a $\frac{3}{4}$ movement, whereas Frescobaldi has generally another C after the $\frac{3}{4}$ movement. Bach, however, assumes the style of the great Italian master. But whilst doing this he renews it by the infusion of his own individuality. The work is a very noble one. Very grand is also the Fantasia in C minor, No. 32 of Best's edition. Organists owe the editor warm thanks for his careful and exceedingly useful labours.

Twenty-four Musical Sketches for the harmonium in two books. Op. 9. By JOHN KINROSS. London: J. Curwen & Sons.

THESE are very pleasing compositions, simple, melodious, and well-written. They are, however, unequal; the composer is seen at his worst in No. 13, at his best in No. 14. But there are more pieces in the book like the latter than like the former. We have before us the second book, Nos. 13—24.

Sonata in G for violin and pianoforte by I. LACHNER. London: Augener & Co.

THIS work has been before us in a less sumptuous edition. We may therefore confine ourselves to briefly repeating

that it is a capital easy sonata, alike happy in invention and workmanship. If the easy flow and serene contentedness of the *Allegro giusto* cannot but be irresistible, the broad melodiousness of the *Adagio ma non troppo* will be still more so, and the liveliness and merriment of the *Allegro scherzando* hardly less.

Classical Violin Music of celebrated masters of the seventeenth and eighteenth centuries. Edited and arranged for violin and pianoforte by GUSTAV JENSEN. Concert-Sonata in E minor by FRANCESCO MARIA VERACINI. (Edition No. 7,424; net, 1s.) London: Augener & Co.

FRANCESCO MARIA VERACINI (1685-1750), not to be confounded with his much less important uncle and master, Antonio Veracini, was one of those composers who in their lifetime do not receive the full measure of recognition due to them. He was in advance of his age, which preferred the compositions of inferior men. We of the nineteenth century cannot fail to perceive in his works a much stronger breath of the modern spirit than in those of any of the contemporary violinists. It shows itself in the form, melody, modulation, and feeling. There are three movements in the present sonata, Op. 2, No. 8,—an *Allegro moderato* (first part: E minor—G major; second part: E minor—E minor), a *Largo* entitled *Ritornello* (E minor), and an extremely graceful *Giga* (first part: E minor—B minor; second part: G major—E minor). Veracini was twice in London—in 1714, when he was regarded as the greatest violinist in Europe, and in 1735, when he was eclipsed by Geminiani. In the same year an opera, *Adriano*, was with great success performed in London, and two more operas nine years later, *Roselinda* and *L'Errore di Salomone*. His published violin compositions consist of two sets of twelve sonatas. Burney writes: "His compositions were too wild and flighty for the taste of the English at this time [1714], when they regarded the sonatas of Corelli as models of simplicity, grace, and elegance in melody, and correctness and purity in harmony."

Sonatina in A minor for violin and pianoforte by FERDINAND RIES. Edited and fingered by ÉMILE THOMAS. London: Augener & Co.

THE compositions of Ferdinand Ries (1784-1838), Beethoven's pupil, were once much in vogue, and were so deservedly. They are very rarely heard nowadays; still, it would be a mistake to say that they are dead, buried, and past reviving. A goodly number of them is well worth a revival, and certainly immensely superior to much of the pretentious flimsy stuff produced by the present generation. The well-written and otherwise well-conditioned easy sonatina in A minor may be given as an instance.

Dance Movements from the works of the great masters. Arranged for violin and pianoforte by F. HERMANN. (Edition No. 7,387 *i, k, l, m*; each, net, 1s.) London: Augener & Co.

THIS month brings us as many as four instalments of this series: Dance Music from Heinrich Marschner's *Des Falkners Braut* (1796-1861), Chaconne et Musette by Jean Philippe Rameau (1683-1764), Musette from Gluck's *Armide* (1714-1787), and Chaconne from Pierre Monsigny's *Aline, Reine de Golconde* (1729-1817). The palm for gracefulness is due to the Frenchmen, and of them Monsigny is superior to Rameau in lightness. Gluck's Musette is distinguished by a beautiful breadth and simplicity. In Marschner's dances it is impossible not to notice Weberian influences and reminiscences. In

short, these latest instalments offer abundant matter of interest and for enjoyment.

Eight Children's Songs with violin and pianoforte accompaniment. Op. 138. By C. REINECKE. (Edition No. 8,958; net, 2s.) London: Augener & Co. WHOEVER does not know Reinecke's "Eight Children's Songs," and wants something of the sort, should get them. Op. 138, like many other works, proves the composer inimitable in this *genre*. What can be more delightful than "Had I but a Little Fiddle," "Christmas at the Door," "To the Humble Bee," "Merry Music," "A Serenade," "The Child and the Cuckoo," "The Evening Star," and the "Duet"? One is at a loss what to admire most—the fancy, the humour, the prettiness, the musicianship, or the clever utilisation of slight means for considerable effects.

Romances for Female Voices, with pianoforte accompaniment (*ad libitum*). By R. SCHUMANN. (Edition No. 4,361 *a, b, c, d, e, f*; net, respectively, 3d., 4d., 3d. 3d. 4d., and 4d.) London: Augener & Co.

SCHUMANN published two works of part-songs for female voices, Op. 69, the work before us, and Op. 91. The original title of Op. 69 runs as follows: *Romanzen für Frauenstimmen (Heft 1.) mit willkürlicher Begleitung des Pianoforte*; which in English reads thus: "Romances for Female Voices (Book I. [Op. 91 is Book II.]) with *ad libitum* pianoforte accompaniment." The Romances are six in number; the words of Nos. 1, 2, and 5, "The Tambourine Player," "The Wood Fay," and "The Mermaid," by J. von Eichendorff, those of No. 3, "The Convent Maiden," by J. Kerner, of No. 4, "The Soldier's Bride," by E. Mörike, and of 6, "The Chapel," by L. Uhland. The character of the poems is well reproduced in the music—in the rhythmical "Clanging tambourine, I whirl thee, yet my heart is far away," in the fleet, flitting, "I am flame, and brightly hover o'er the cliff-top's grassy mount," the longing, plaintive "Ah, me! poor convent maiden," the popular "Ah! Would that the king only knew how brave is my love and how true," the flowing, alluring, "Floats a skiff by night 'mid rocks," and the solemn "Built upon the lofty mountains, looks the chapel o'er the vale," which, in form, is a double canon. The original German words, as well as an English translation, are given.

Glees and Choruses from the works of English composers, arranged for four female voices by H. HEALE. Book II. (Edition No. 4,322; net, 1s.) London: Augener & Co.

WE are glad that the series is continued. It furnishes wholesome matter for a class of cultivators of vocal music who are not too well and too abundantly provided for. The present book contains compositions by the Earl of Mornington ("Here in Cool Grot"), J. Danby ("Awake, Æolian Lyre"), Sir H. Bishop ("To the Moon") and "Oh! Skylark, for Thy Wing"), Samuel Webbe ("When Winds Breathe Soft"), and Dr. Cooke ("Hand in Hand, with Fairy Grace").

Popular History of Music from the Earliest Times. By F. WEBER. London: Simpkin, Marshall, & Co.

A STRIKING peculiarity of this history is that it gives most space to those periods about which we know least, and least space to those periods about which we know most. Whilst ancient music gets 174 pages, the last three centuries, crowded as they are with events of the greatest importance, get considerably less than 100 pages. Mr. Weber's work, a compilation from well-known authorities, may be described as a collection of historical notes; and of these it may be said that they are clear,

succinct, and arranged in short paragraphs. The author states plain facts plainly, and lets their concatenation and philosophy take care of themselves. This form has certain advantages; one of them is that it facilitates the getting up of the dry bones of history. Though generally careful in his statements, Mr. Weber cannot for all that lay claim to infallibility. For instance, it is not correct to say that Monteverde freed the operatic style from contrapuntal and madrigal stiffness. His predecessors had already ejected the contrapuntal and madrigalesque elements. Whether the latter ought to be called "stiff" may be doubted. As a specimen of our author's treatment of modern history we shall quote what he says of one of England's sons. "Henry Purcell, a great musical genius, was equally great in vocal and instrumental music for the drama and the church. He had studied the Italians, and composed a great deal of dramatic music for the plays of *King Arthur*, *The Fairy Queen*, and *The Indian Queen*. He also composed a variety of instrumental music, as twelve sonatas for two violins and bass to the organ or harpsichord formed upon Italian models, dances, and orchestral music for the theatre, wherein he surpassed his predecessors in melody and flowing harmony. In Church music Purcell proved himself also a master in polyphony, in fugue and canon. He composed services, anthems, hymns, Latin psalms, a Te Deum, and a Jubilate for voices and instruments for St. Cecilia's Day, odes for different solemnities at Court during three reigns, and a funeral anthem." Mr. Weber has done his work carefully, and one is glad that a task which is generally undertaken by amateurs, women, and children, has on this occasion been in the hands of a good musician.

Por Nuestra Música. Por FELIPE PEDRELL. Barcelona: Henrich y C

THE sub-title of this publication of the well-known Spanish composer, pianist, and writer, runs as follows: "Some observations on the great question of a national lyrical style, exemplified by the Trilogy (three *tableaux* and a prologue) *Los Pirineos*, the poem by D. Victor Balaguer, the music by Felipe Pedrell." From this the reader may be able to form an idea, if not of the contents of the booklet, at least of the object of the writer. Of course, the thematic analysis does not put one in a position to judge of the value of the trilogy. But in this analysis, and still more in the preceding fifty-two pages of general discussion, we learn a good deal about Spanish opera as it is and as it should be. The author thinks that there are questions which will remain unsolved as long as the world lasts, and two of them are "the East in Europe and Spanish opera in Spain." Those who read Spanish should not overlook *Por Nuestra Música*; it contains many interesting observations on the various matters involved in the lyrical drama. The author reprints in an appendix an article that treats of the question: Should operas be written in prose or verse?

RECEIVED FOR REVIEW.

FROM: CURWEN & SONS: "The Choral Handbook," Nos. 279 and 280.—G. H. FORD: "Kindergarten Musical Slips."—FORSYTH BROS.: (F. Corder), "Exercises in Harmony and Composition;" (C. A. Macirone), "Suite de Pièces, in E minor," Violin and Piano.—HART & CO.: (R. R. Terry), "Four Festal Hymn Tunes;" "Six Unison settings of the Kyrie Eleison."—G. JACKSON: (Gertrude Jackson), "Dreaming Afar," 3 Waltzes, Piano.—LONDON MUSIC PUBLISHING CO.: (E. Allon), "The Child of Elle," Traditional Ballad, for Soli, Chorus, and Orchestra; "The Organist's Quarterly Journal," Part XCI, Vol. XII.—NOVELLO, EWER & CO.: (E. M. Clapton), "Lord of the Harvest," Anthem, for Tenor Solo and Chorus; (H. Dancey), "The Office of the Holy Communion" set to Music in a simple form for Congregational use; (A. Dvořák),

"Requiem Mass," for Soli, Chorus, and Orchestra; (H. J. Edwards), "Praise to the Holiest," Motet for Soprano Solo, Chorus, and Orchestra; (C. H. Lloyd), "A Song of Judgment," Sacred Cantata; (W. H. Maxfield), "If ye love Me," easy Anthem, for Bass or Baritone Solo and Chorus; "In the beginning was the Word," Anthem; "Show yourself joyful," Anthem; (C. J. Michod), "The Office of the Holy Communion, in a flat;" (H. Newbould), "Blow, Blow, Soft Wind of the West," 4-part Song; (C. V. Stanford), "Eden," Dramatic Oratorio; (H. L. Warnford), "Magnificat and Nunc Dimittis, in F;" (J. Whiteside), "Magnificat and Nunc Dimittis, in D."—PATERSON & SONS: (J. Tail), "Magnificat and Nunc Dimittis, in D;" (Woycke), Op. 52, Nos. 1 and 2, Piano.—WEEKES & CO.: (A. Ardenne), "A Birthday Song;" "Adieu," Song; "Break, Break, Break," Song; "Wenn zwei von einander," Song; (A. Ingham), "Festal March," Organ; (J. Matthews), "A Legend of the Woods," Violin and Piano; "The Mother to her Child," Song; "Six Pieces for the Organ," Nos. 2 and 3.—"The Organist's Magazine of Voluntaries," No. 3.

Operas and Concerts.

ROYAL ITALIAN OPERA.

WITH two operas at once the autumn season has been a remarkably busy one. At Covent Garden we have had the first production of a work much talked of in Paris, that is *Le Rêve*, by M. Alfred Bruneau, which attracted much attention at the Opéra-Comique, Paris. *Le Rêve* is the novel of M. Zola, which M. Gallet has turned into an operatic libretto, and so well has he done this that a rather maudlin sentimental story has been developed into a dramatic poem of no little interest and charm. The story is that of a young girl, a worker in ecclesiastical vestments in a cathedral city, whose life, spent under the shadow of the venerable building, has become tintured with a kind of romantic influence. She hears the echoes of the sacred music as she sits at work, and her dreams are of saints and angels, but not entirely of these. There is a handsome young fellow at work on painted glass for the cathedral windows, and the heroine fancies him her knight of romance, who will one day appear and claim her. The dream is not quite so illusive as she herself imagines, for the artist has seen and admired the pretty dreamer, and the first act concludes with a tableau, in which the romantic youth is seen at her window, looking at her while she works. Little, however, does the maiden dream that the young man is the son of the venerable Archbishop, who had married early in life, and had entered the Church seeking consolation for the loss of his beloved young wife. This son is dearly beloved by the Archbishop, who intends to devote the young man to the Church. It is therefore with something of a shock that the father hears of his son's passion, and he endeavours to thwart it. But the more the Archbishop urges the more devoted becomes the son, and since his father refuses he implores the girl to fly with him. Overcome by his entreaties she is at first disposed to do so, but at the critical moment the music of the cathedral and the chanting voices of the choir ring in her ears, and she recalls the pure life she has spent in the past, and recoils from temptation. Justice must be done to M. Gallet in his work here. He has made a commonplace novel poetic and pure by his refined treatment. The heroine, distressed at the Archbishop's refusal, falls ill, and the lover appeals to his father, who comes to perform what he believes to be the last solemn rites of the Catholic Church for the dying. But so remarkable is the effect of the Archbishop's supplications that the young girl revives, and the Archbishop joins their hands in marriage. The performance of something like a miracle upon the stage is one of those instances of questionable taste which are apt to offend the prejudices of religious people, and so also is the administration of sacred rites. These are things best kept apart from the stage, and undoubtedly they formed a barrier to the popularity of *Le Rêve* in London. The subject as a simple pathetic love-story would have been just as well without the religious scenes. It was splendidly performed. Mlle. Simmonet as the heroine gave a gentle poetic charm to the scenes in which she appeared impossible to resist; and M. Bouvet, who represented the Archbishop, was very fine and powerful in the struggle of the clerical dignity between love for his son and devotion to the Church. M. Lorrain and

Madame Deschamps-Jéhin had only the minor parts of an old couple, who have adopted the heroine, but they acted beautifully. M. Engel was the tenor, and acquitted himself well.

But with regard to the music, we cannot think that the public will ever accept the method of composition M. Bruneau adopts. He has evidently drunk deep draughts at the Wagnerian fount, but the difference between the composer of *Lohengrin* and *Le Rêve* is that the former only controls his genius in obedience to certain musical theories, while M. Bruneau seems to have shattered his musical barque on the rock of theory. He starts from the point where Wagner ended, and endeavours to launch into an unknown ocean of sound. He discards melodies, duets, trios, quartets, concerted music, and solos of every kind, and dismisses the chorus entirely. The orchestra does everything, and great is the command M. Bruneau has acquired over instrumentation. But Wagner has, we feel convinced, gone as far as is practical or desirable in that direction. In attempting to go beyond his musical guide, philosopher, and friend, M. Bruneau has produced a work which is very clever, but at the same time wearisome. *Le Rêve* was the greatest novelty in the season given by this French company, but other excellent performances were those of *Roméo et Juliette* in French, and Gounod's *Philemon et Baucis*, a truly charming opera, artistic and melodious throughout—quite a classic in its way. *Lohengrin* has also been performed with great applause, a new Canadian tenor, Mr. Hedmond, having displayed a beautiful voice and artistic style. Mr. Hedmond was also an excellent actor. The Chevalier Scovel, the clever American tenor, who was so successful in *La Cigale*, also appeared as Lohengrin with considerable success. We have also had a Carmen new to London in Madame Deschamps-Jéhin, and we are inclined to think that no better representative of the character has been presented at the Royal Italian Opera. The performances, as a whole, have been complete and artistic.

SIGNOR LAGO'S ITALIAN OPERA.

SIGNOR LAGO has pursued his course mainly with the lighter works of the Italian school, but they have not done him much service. Far better results have attended the production of *Cavalleria Rusticana*, which has increased in popularity. Her Majesty signified her desire to hear Mascagni's opera, and Signor Lago therefore arranged to give a representation of the work at Windsor Castle on Thursday, November 26th. The young Italian musician has also made a success with *L'Amico Fritz*, and from an examination of the score we are inclined to believe that this pleasant and melodious work will add to the reputation of the composer. What is curious, however, in this *furor* for Mascagni is that the very qualities which seemed to be going out of fashion are those which have given such sudden popularity to *Cavalleria Rusticana*, and promise to bring equal good fortune to *L'Amico Fritz*. These qualities are melodious treatment and passionate expression. But although the method of Mascagni is frequently simple in the extreme, it will be noted that the young composer has a remarkable gift for developing the dramatic feeling of the subject in music. It is not always necessary to have elaborate music to do this. All the great composers—Beethoven, Handel, Bach, Mozart, &c.—often produce splendid results with simple means, and the power which we trace in the somewhat unpretentious scores of Mascagni may lead to something of a very noble kind if the young composer continues to study in the right school. Less satisfactory work was done in the revival of Wagner's *Flying Dutchman*. In the first place, the weird spectral effects required a larger stage, and the chorus was much too weak and too faulty in intonation to render Wagner's music effectively. Signor Blanchard, as the hero, sang creditably, but a heavier voice was wanted. Signor Novara was a fairly good Daland, but the most satisfactory feature was the Senta of Miss Macintyre. The clever Scottish *prima donna* did not make the character very striking from the histrionic point of view, but she sang the music extremely well. Miss Grace Damian, as Mary, was also excellent, but the chorus was deplorable, and ruined the charming "Spinning Wheel" chorus of the second act, causing much difficulty to the principal singers. We do not wish to be impolite, but we fear truth must compel us to state that it was the worst performance of *The Fly-*

ing Dutchman we have ever seen. But the energy of Signor Lago has not gone unrewarded. In reviving Cimarosa's pleasant old comic opera, *Il Matrimonio Segreto*, some of the principal members of his company were very successful. Mile. Gargano, a soprano of merit, heard a few years ago in London, was excellent as the heroine, and Madame Valda sang extremely well as the second sister. Signor Chinelli was the lover; and, as old Geronimo, Signor Ciampi indulged in all the eccentric tricks supposed to be the stock-in-trade of the buffo singer of the old Italian school. But the performance of the opera was good, and as an example of a fast-fading style was worth hearing. Cimarosa's masterpiece was produced in Vienna a century ago. It sounded strange in these days, when so much is made of the orchestra, to hear the chattering recitatives accompanied by chords on the pianoforte. Signor Lago had announced several other works, but the demand for Mascagni's opera being so great, that work was played every night during the remainder of the season.

ROYAL ENGLISH OPERA.

ON November 3rd Mr. D'Oyly Carte produced an opera which will probably have a better effect upon the fortunes of the magnificent house than any work by a native composer. It sounds strangely—*La Basoche* as the representative work of "The Royal English Opera," but managers must consider, before all, what will pay. Mr. D'Oyly Carte has done well in producing Sir Arthur Sullivan's *Jeanhoe*, which has had a good run, and has given an impetus to English music. But there is every prospect that *La Basoche* will have an enormous success. The English version by Sir Augustus Harris and Mr. Eugene Udin was excellent, and the score of M. André Messager was voted extremely pleasing. The story is full of odd situations and comic incidents. The scene is in Paris four centuries ago. The Princess Mary of England, married by proxy to the French king, goes to Paris to meet the monarch, but having twenty-four hours to spare, determines on a little frolic. She escapes from her escort, and puts up at a little hostelry, "The Pewter Platter," where she meets Clement Marot, the poet, who has just been elected "King of the Basoche," a society of law students. The Princess Mary mistakes the mock monarch for the real one, and Marot, whose vanity is tickled at receiving so much attention from a handsome princess, does not deceive her. Meanwhile, the poet has just married, and his young wife comes to Paris in search of her husband, who has kept his marriage secret, because the "King of the Basoche" is bound to be a bachelor. Colette, the wife, mistakes, like the Princess, her husband for the real king. Out of these incidents a very droll and amusing plot results, and its vivacity is kept up throughout the three acts. The music of M. Messager is of a high character. The melodies have a plaintive charm that reminds the hearer of the beautiful old madrigals. Nor is the composer without artistic merits of a superior kind in his treatment of chorus and orchestra. The performers in the opera were all excellent. Miss Esther Palliser, as the Princess, was charming in her acting and singing, and nothing could well be better than the Colette of Miss Lucile Hill, whose rich and well trained voice and animated acting greatly helped the opera. Mr. Bispham, an American baritone, acted and sang admirably as the Ambassador, and Mr. Ben Davies, as the poet and mock monarch, Clement Marot, has never been heard to greater advantage. The other performers were all competent, and the tuneful choruses were sung with splendid effect. There was a fine orchestra of sixty performers, and the stage illustration of *La Basoche* was magnificent. Never has a more brilliant spectacle been witnessed on the modern stage. The reception of the work was enthusiastic in the extreme. *La Basoche* is one of the greatest successes for many years, and Mr. D'Oyly Carte has, we think, done wisely in reducing the prices of admission. Hitherto his prices have been a little above the average.

ROYAL CHORAL SOCIETY.

ON the last Wednesday in October Beethoven's Choral Symphony was performed, and Mendelssohn's *Hymn of Praise*. In both instances the performance was very fine, especially in the choral department. On November 18th Professor Villiers Stanford's *Eden* was produced for the first time in London.

We have already given an opinion of this elaborate work in our notice of the recent Birmingham Festival, and we see no reason to change the verdict then expressed. At the same time there was a greater chance of the composer obtaining a fuller judgment of his work than in the haste of a Provincial festival. We will first recapitulate the leading ideas. The oratorio is divided into three acts (for the composer calls it a "dramatic" oratorio). The first is something like the "Prologue in Heaven" in Goethe's *Faust*. The second takes us to Hell, where we have the scheme of Satan to frustrate the designs of the Supreme Being. The third portion is divided into two parts, entitled "The Fall" and "Adam's Vision." The "Fall" is of course that of Adam and Eve, and Adam's vision foreshadows the tribulations of the human race until redeemed by the Atonement of Christ. So large and comprehensive a scheme demanded a composer of the highest genius, and it is in no disparagement of the fine powers of Professor Stanford if we say that he has hardly reached the "height of his great argument." There is learning in abundance; there is great mastery of the orchestra; some of the choral portions are unquestionably fine. But there hangs over the work as a whole a certain lifelessness—a sense of laborious effort, not quite reaching the standard aimed at by the composer. In a word, it is "Inspiration" that is wanting to make *Eden* all that the friends of the composer would wish it to be. At the same time we gladly welcome a composition so removed from the beaten track as Professor Stanford's *Eden*. It was admirably performed. The choir of the Royal Choral Society never sang better, and Miss Macintyre, Mr. Ben Davies, Mr. Henschel (as Satan), and other solo artistes, did their utmost to secure the favourable reception of this work.

MONDAY POPULAR CONCERTS.

At the first concert, November 2nd, M. Willy Hess undertook the duties of first violin, doing himself no little credit. The "lion" of the evening was M. Paderewski, who played the famous Sonata of Chopin, with the Funeral March. The pianist, equally in technical skill and noble expression, was remarkable, and the performance caused the utmost enthusiasm. Mr. Norman Salmond sang Handel's "Tyranic Love" with excellent taste. At the concert November 16th a feature was Mozart's Quartet in D minor, M. Ysaye being the first violin, assisted by Messrs. Ries, Straus, and De Munck. M. Ysaye played two movements from Bach's Sonata in G minor, for violin alone. Mr. Leonard Borwick played a "Ballade" of Grieg, and played it extremely well; Mr. Reginald Groome sang Handel's "Where'er you Walk" gracefully. At the Saturday Popular Concert of the 21st Miss Fanny Davies made her reappearance and played Beethoven's sonata *Les Adieux, l'Absence, et le Retour*, in admirable style. Miss Davies also joined Herr Straus and Herr Popper in Beethoven's E flat Trio, Op. 70. Herr Popper charmed his hearers with some pieces of his own, his Minuet in D being universally admired; Miss Fillunger was the vocalist. On Monday the 23rd Miss Fanny Davies was again the pianist, and M. Ysaye was the principal violin, Miss Helen Trust being the vocalist.

CRYSTAL PALACE CONCERTS.

MISS FANNY DAVIES reappeared on Saturday, November 14th, and played Schumann's Concerto in an admirable manner. Her ability was further displayed in Chopin's Nocturne in C minor, and Rubinstein's Etude in C. Mr. Edward Lloyd sang an air from Gluck's *Iphigenia*, and the Preislied from the *Meistersinger*, in his own charming style. The Crystal Palace Orchestra played the symphony of Brahms in C minor to perfection, Mr. Manns conducting. Mehul's overture, *Le Jeune Henri*, and the Vorspiel from *Die Meistersinger* were also played. At the Crystal Palace concert of the 21st, Beethoven's Symphony in A was performed; also a concert overture, "Land of the Mountain and the Flood," by Hamish McCunn, and a Scherzo Capriccioso of Dvorák. Herr Stavenhagen was the solo pianist, and Miss Charlotte Walker, from New York, the vocalist.

MISCELLANEOUS CONCERTS.

ON Friday, November 6th, Madame Patti gave a concert at the Albert Hall, singing with all her customary brilliancy

and effect. Her success in the "Shadow Song" from *Dinorah* was very remarkable. There was a large audience, and in all respects the concert was a good one.—The Westminster Orchestral Society has offered a prize of fifteen guineas for the best orchestral work by an English composer.—The London Symphony Concerts are doing good work, introducing music of a high character, extremely well rendered.—The Royal College of Music students are rehearsing *The Barber of Bagdad* for a performance at the Savoy Theatre, December 9th. This excellent work will be a novelty in London, and it is certain to have a welcome.

Musical Notes.

SOME weeks ago the *Gaulois* surprised the musical world of Paris with the news that M. Gailhard, one of the directors of the Opéra, and M. Lamoureux, the conductor, are planning the construction of a new theatre at Versailles, modelled on that of Bayreuth, the principal object of the new theatre being the performance of Wagner's works. M. Gailhard, on being questioned as to the truth of this statement, replied that a number of people had invited him to undertake the management of such a theatre; that one of them had even offered him a large piece of ground near the railway station; and that the theatre was not to be reserved for Wagner's works, but also open to young composers possessed of the true style of the future—"simple primitive melody combined with the science of the most complete instrumentation." The whole thing is a question of money; and unless the undertaking is financially secured for at least ten years, M. Gailhard will have nothing to do with it. Should the funds be forthcoming, the auditorium would be luxuriously furnished, orchestra and stage arranged on Bayreuth principles, and the performances given only during the four summer months. The scheme has nothing of the *châteaux d'Espagne* nature about it. In fact, one does not see how it could fail to succeed.

THE Paris Opéra celebrated the centenary of Meyerbeer's birthday on the 14th of November, although the real day was the 5th of September. If the directors had waited a week, they might have at the same time celebrated the 60th anniversary of the production of *Robert le Diable*, the *première* of which took place on the 21st of November, 1831. To return to the celebration of the 14th of November, the programme comprised: the overture to *Struensee*; the first act of the *Africaine*; the fourth act of the *Prophète*; the Ceremony (Prelude of the fifth act of the *Africaine*); poem by Jules Barbier, recited by M. Mounet-Sully; *Marche aux flambeaux*; the third act of *Robert le Diable*; and the fourth act of *Les Huguenots* (with the re-established part of Catherine de Médicis).

THE rehearsals of Louis Gallet and Bourgault-Ducoudray's *Tamara* began at the Opéra early in November, and its *première* may be expected early in December.

AFTER singing in the first week of November several times in *Lohengrin*, Van Dyck left Paris for Vienna, where he will sing in Massenet's *Manon* and create the principal part of the same composer's *Werther*. M. Vergnet is Van Dyck's successor as Lohengrin.

ON October 21st Bizet's *Carmen* was given at the Opéra-Comique for the 500th time, and on October 23rd Ambroise Thomas' *Mignon* for the 914th time. The dates of the first performances of these operas are respectively March 3rd, 1875, and November 17th, 1866.

Scaramouche, a pantomime-ballet in two acts by Maurice Lefèvre and Vuagneux with music by André Messager and Georges Street, has made its successful

appearance at the Nouveau-Théâtre, an offshoot of the Casino de Paris (Rue Blanche), which still exists, but devotes itself solely to music-hall singers and acrobats. As to the pantomime, the music has distinction, is charmingly written and full of delicate touches, although wanting in melodic inspiration and development. The success, however, is no less owing to the librettists, performers, and *mise en scène* than to the composers. At the same house was also produced and received with favour the two-act pantomime *Le Collier de saphirs* by Catulle Mendès, with music by G. Pierné.

THE Folies-Dramatiques has made a hit with *La Fille de Fanchon la Vielleuse*, a comic opera in five acts, the words by Liorat, Busnach, and Fonteny, the music by L. Varney. The critics declare that it is a *pendant* to *La Fille de Madame Angot*.

A THREE-ACT operetta, *Le Coq*, by Paul Ferrier and Ernest Dépre, with pretty music by Victor Roger, promises well at the Menus-Plaisirs.

AT the Comédie-Française they have in contemplation a revival of Molière's comedy-ballet, *Le Sicilien, ou l'Amour peintre* (first played on February 14th, 1667), and Saint-Saëns has been asked, and has agreed, to arrange (which means, we suppose, to touch up and modernise) the music which Lully wrote for it. Mme. Fonta has been charged with the task of reconstituting the ballet as it was danced by Louis XIV. and Mademoiselle de Vallière.

IT is impossible to record even a tithe of the concerts given this season in Berlin. We shall, therefore, confine ourselves to a few names and events. Among the singers we may mention Amalie Joachim, Hermine Spies, Helene Overbeck, and Francesco d'Andrade; among the violinists, J. Kruse, De Ahna, and, of course, Joachim; among the pianists, Sophie von Posnansky, Marie Wonsowska, Heinrich Barth, and Fanny Davies; among the violoncellists, Hausmann; among the composers, Eduard Behm (quintet and symphony), the winner of the Mendelssohn prize. Here are some of the principal orchestral and choral concerts: the first Philharmonic concert (under Bülow), with Haydn's D major, No. 5, Mozart's G minor, and Beethoven's A major symphonies; the second Philharmonic concert, with Schumann's *Genoveva* overture, Rafi's *Leonore* symphony, Bruch's new concerto (played by Joachim), and a capriccio by Robert Radecke; the third symphony concert of the Royal Orchestra (under Sucher), with Liszt's *Ideale*, Fr. Koch's symphonic fugue, &c.; the first concert of the Singakademie (under Blumner), Mendelssohn's *Paulus*; the Philharmonic Chorus (under Ochs), Mendelssohn's *Walpurgis Night*, three mass movements by Bruch, &c.

MASCAGNI'S *Cavalleria Rusticana* made a less powerful impression at the Berlin Opera House than at the Lessing Theater, where it was performed some time ago. The ballet *Prometheus*, with a new libretto by Taubert, and the old music by Beethoven, has proved a thorough failure. When the original ballet by Vigano was produced at Vienna in 1801, people thought the music too learned and too little adapted to dancing. The failure of the new version is attributed to the discrepancy between the action and the music.

Boabdil, der letzte Maurenkönig, a new opera by Moritz Moszkowski, will be produced at the Berlin Opera House in February.

THE Friedrich-Wilhelmstädtische Theater has attempted André Messager's *La Basoche*, but the interpreters were not accustomed to the style of the work, and for the public the music was too good, the element of both being the common sort of operetta.

MESSAGER'S *La Basoche* (*Die zwei Könige*) got a better

reception at Hamburg. Rubinstein's *Dämon* will there be taken in hand before long.

THE splendidly mounted *Asraël*, by Franchetti, pleased the Dresdeners; but of the music it is said that it is clever rather than original.

THIS season's novelties and semi-novelties at the Frankfurt theatre are Mascagni's *Amico Fritz*, Berlioz's *Benvenuto Cellini*, Strauss's *Ritter Pasmann*, Martin Wallenstein's *Marketenderin*, Hofmann's *Luly*, and Bernhard Scholz's *Golo*, a revival which has already taken place.

G. VERGA'S play, *Cavalleria Rusticana*, on which the libretto of Mascagni's famous opera is based, was lately given at Frankfurt. Notwithstanding the superiority of the play over the libretto, the audience missed Mascagni's music.

AT Brunswick, a new opera by an American composer has been successfully performed. The title of the work is *Lanzelot*; the name of the composer, Reinhold Hermann.

RUBINSTEIN finished lately at Dresden the seventh part of his sacred opera, *Moses*, which will presently appear in print, if it has not done so already. The composer hopes to finish the eighth part, the epilogue, in December. He intends to bring this latest of his productions to a hearing in this season, devoting one evening to the first six parts, and another evening to the rest.

AUGUST BUNBERT'S popular drama, *Hutten und Sickingen*, was, on November 6, 7, 8, 10, 12, and 15, performed by the burghers of Neu-Ruppin.

DRESDEN was favoured with *Imogen* (Shakespeare's *Cymbeline*), and the music Albert Dietrich has written for it.

A RECENT revival of Méhul's *Uthal* at Carlsruhe is worth recording. To obtain the desired tone-colour, the composer scored it without violins. After the performance Grétry said: "I would have given a *louis d'or* for hearing a violin E string" (*J'aurais donné un louis pour entendre une chanterelle*).

EM. CHABRIER'S *Der König wider Willen* did not succeed in inspiring the frequenters of the Cologne theatre with enthusiasm.

THE programmes of the Vienna Philharmonic Concerts, of which Hans Richter is the conductor, promise Beethoven's Overture, Op. 115, and 1st, 3rd, and 7th Symphonies; Brahms' Serenade, Op. 16; Dvořák's *Scherzo capriccioso*, Bruckner's C minor Symphony, (No. 1); Volkmann's Second Serenade; Grieg's *Peer Gynt*; Massenet's Suite from *Esclarmonde*; and compositions by Mozart, Schumann, Schubert, Weber, &c. The Singakademie promises a *capella* compositions by Palestrina, Praetorius, Hasler, Anton Scandellus, Lassus, Frederici, Allegri, Handel, and Mozart.

WE have already mentioned that the cycle of Mozart operas to be performed at Vienna will comprise two early ones—*Bastien und Bastienne* and *La finta Giardiniera* (*Die Gärtnerin aus Liebe*). For the latter Max Kalbeck is writing a new libretto; and Kapellmeister Fuchs has undertaken to touch up the music.

BIBERTI, the bass singer, known to visitors to Bayreuth, and till recently a member of the Berlin Opera, has lost his voice, and now makes at Venice a living by wood-carving.

THE impatiently expected first performance of Mascagni's *L'Amico Fritz* came off at the Costanzi Theatre, Rome, on October 31st. The success of the opera was very great. It has been said that the subject does not suit the composer, that it is too idyllic, too little passionate. But all agree that the work is delightful throughout, and full of the greatest beauties. Ludwig

THE ICE - QUEEN.

A Cantata for female voices, Soli and Chorus,

by

Edith Swepstone.

SCENE II. A VILLAGE IDYLL.

Allegretto.

PIANO.

p dolce

The piano introduction consists of two systems of music. The first system is in 3/4 time and features a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The second system continues the piece, maintaining the same tempo and key signature, with more complex rhythmic patterns in the treble staff.

Allegro vivace.

1st Peasant Girl.

The musical score for the 1st Peasant Girl is in 2/4 time. It begins with a treble staff containing the vocal melody and a piano accompaniment in the bass staff. The lyrics "Who is the hand - some stran - ger whose" are written below the first line of the vocal staff. The music is marked with a forte (f) dynamic.

This block continues the musical score for the 1st Peasant Girl. The vocal melody and piano accompaniment continue across two systems. The lyrics "way thro' our val - ley lies, and who seems to scorn all dan - ger with his" are written below the vocal staff. The tempo remains Allegro vivace.

2nd Peasant Girl.

The musical score for the 2nd Peasant Girl is in 2/4 time. It begins with a treble staff containing the vocal melody and a piano accompaniment in the bass staff. The lyrics "dark and stead - fast eyes? O that is the brave young Ru - dy An" are written below the first line of the vocal staff. The music is marked with a forte (f) dynamic.

Al - pine hun - ter true, He comes from o'er the moun - tain, the

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "Al - pine hun - ter true, He comes from o'er the moun - tain, the".

sweet Ba-bette to woo. Babette is the Mil - ler's daugh - ter and

The second system continues the melody and accompaniment. The lyrics are: "sweet Ba-bette to woo. Babette is the Mil - ler's daugh - ter and".

he has wealth un - told, He says that he who wins her must

The third system continues the melody and accompaniment. The lyrics are: "he has wealth un - told, He says that he who wins her must".

3rd Peasant Girl.
pave the way with gold. Yes, when Ru - dy asked the mil - ler if

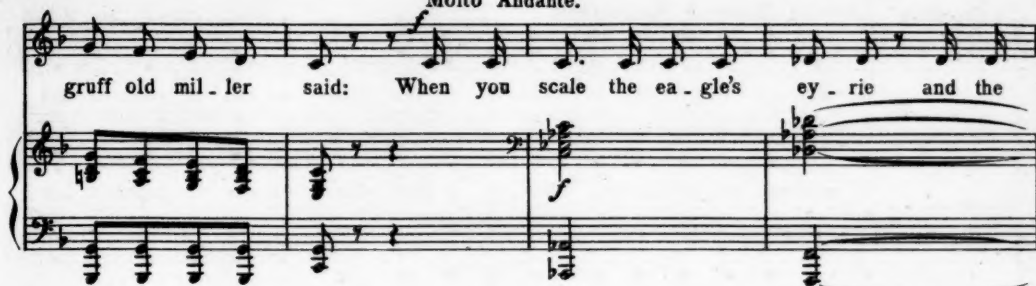
The fourth system introduces a new character, the 3rd Peasant Girl. The lyrics are: "pave the way with gold. Yes, when Ru - dy asked the mil - ler if".

Ba - bette he might wed Half jest - ing half in an - ger The

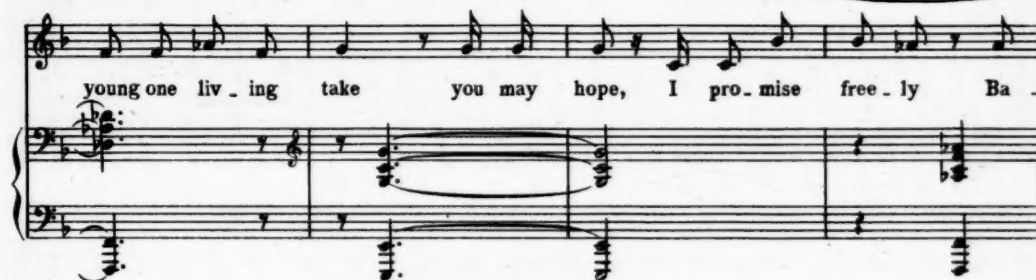
The fifth system concludes the musical score on this page. The lyrics are: "Ba - bette he might wed Half jest - ing half in an - ger The".

Molto Andante.

gruff old mil - ler said: When you scale the ea - gle's ey - rie and the



young one liv - ing take you may hope, I pro - mise free - ly Ba -



bette your wife to make, But this is comfort scant I reck, Ere you do that you'll break your

ad lib.

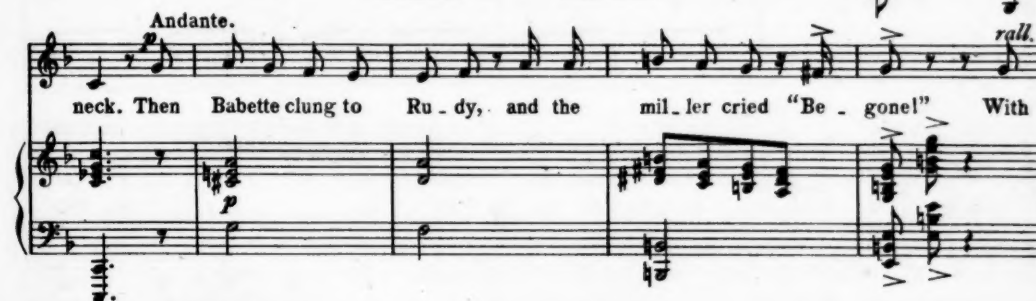
colla voce



neck. Then Babette clung to Ru - dy, and the mil - ler cried "Be - gone!" With

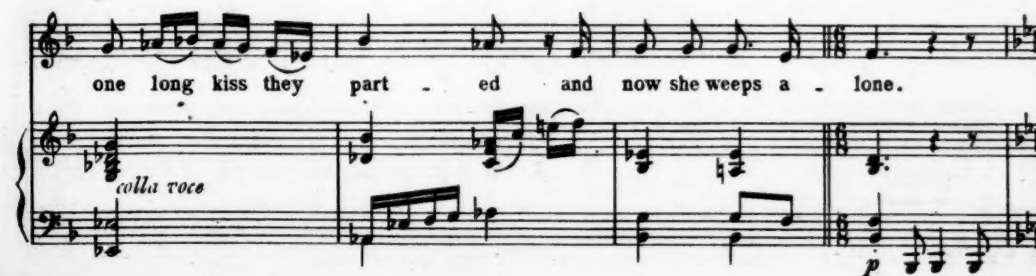
Andante.

rall.



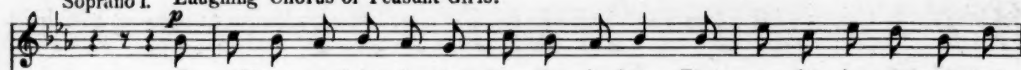
one long kiss they part - ed and now she weeps a - lone.

colla voce

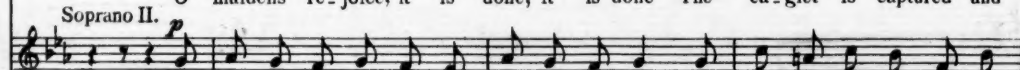


Allegro vivace.

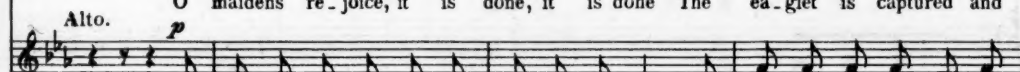
Soprano I. Laughing Chorus of Peasant Girls.



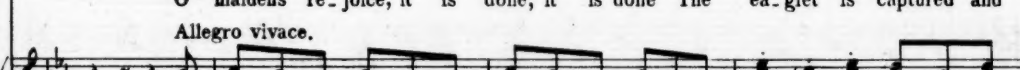
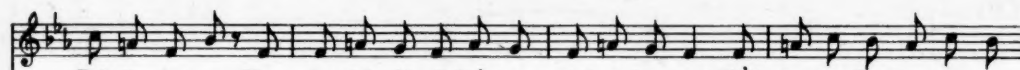
Soprano II. O maidens re-joice, it is done, it is done The ea-glet is captured and



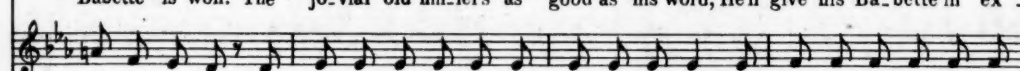
Alto. O maidens re-joice, it is done, it is done The ea-glet is captured and



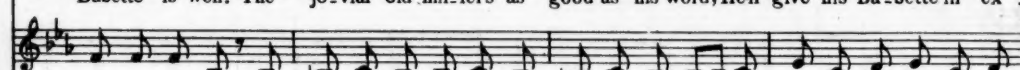
O maidens re-joice, it is done, it is done The ea-glet is captured and

*Allegro vivace.*

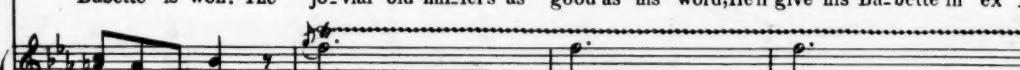
Babette is won. The jo-vial old mil-ler's as good as his word, He'll give his Ba-bette in ex -



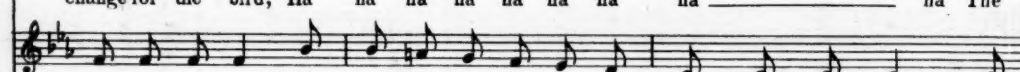
Babette is won. The jo-vial old mil-ler's as good as his word, He'll give his Ba-bette in ex -



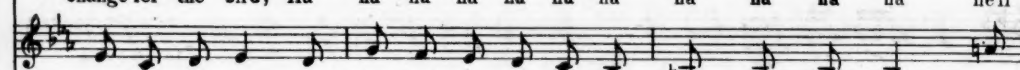
Babette is won. The jo-vial old mil-ler's as good as his word, He'll give his Ba-bette in ex -



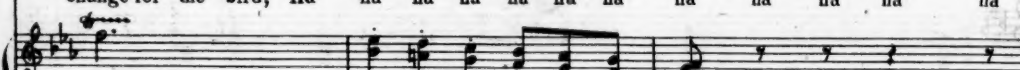
change for the bird, Ha ha ha ha ha ha ha ha ha The



change for the bird, Ha ha ha ha ha ha ha ha ha he'll



change for the bird, Ha ha ha ha ha ha ha ha ha ha



jo - vial old mil - ler's as good as his word He'll give his Ba - bette in ex -

give his Ba - bette in ex - change for the bird Ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha The jo - vial old mil - ler's as

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "jo - vial old mil - ler's as good as his word He'll give his Ba - bette in ex -", "give his Ba - bette in ex - change for the bird Ha ha ha ha ha ha ha", and "ha ha ha ha ha ha ha ha The jo - vial old mil - ler's as". The piano accompaniment is in bass clef and provides a harmonic foundation for the vocal lines.

change for the bird, Ha ha ha ha ha ha ha ha ha ha he'll

ha ha The jo - vial old mil - ler's as good as his word, he'll

good as his word, He'll give his Ba - bette in ex - change for the bird Ha

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "change for the bird, Ha ha ha ha ha ha ha ha ha ha he'll", "ha ha The jo - vial old mil - ler's as good as his word, he'll", and "good as his word, He'll give his Ba - bette in ex - change for the bird Ha". The musical notation includes various note values and rests, with the piano part featuring chords and single notes.

give his Ba - bette in ex - change for the bird, The jo - vial old mil - ler's as

give his Ba - bette in ex - change for the bird, The jo - vial old mil - ler's as

Ha ha ha ha ha ha ha ha ha ha, The jo - vial old mil - ler's as

The third system concludes the musical score with three vocal staves and piano accompaniment. The lyrics are: "give his Ba - bette in ex - change for the bird, The jo - vial old mil - ler's as", "give his Ba - bette in ex - change for the bird, The jo - vial old mil - ler's as", and "Ha ha ha ha ha ha ha ha ha ha, The jo - vial old mil - ler's as". The piano accompaniment continues with a steady rhythm, supporting the vocal melody.

good as his word he'll give his Ba-bette in ex-change for the bird, Ha

good as his word he'll give his Ba-bette in ex-change for the bird,

good as his word he'll give his Ba-bette in ex-change for the bird,

cresc. -

ha ha

cresc. -

Ha ha

cresc. -

Ha ha

ha ha,

ha ha,

ha ha,

Moderato.

pp
Hush! there are the hap - py lov - ers walk - ing in the sun - set

pp
Hush! there are the hap - py lov - ers walk - ing in the sun - set

pp
Hush! there are the hap - py lov - ers walk - ing in the sun - set

Moderato.
pp

glow ——— On his strong arm she is lean - ing; He is

p

glow ——— On his strong arm she is lean - ing; He is

p

glow ——— On his strong arm she is lean - ing; He is

p

bend - ing o'er her low ——— Come, it is not fair to lis - ten

bend - ing o'er her low ——— Come, it is not fair to lis - ten

bend - ing o'er her low ——— Come, it is not fair to lis - ten

to what plight-ed lov-ers say. *pp* Hush! or they will hear you,
to what plight-ed lov-ers say. *pp* Hush! or they will hear you,
to what plight-ed lov-ers say. *pp* Hush! or they will hear you,

The piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Soft-ly, Come a-way, hush! Come a-way.
Soft-ly, Come a-way, hush! Come a-way.
Soft-ly, Come a-way, hush! Come a-way.

The piano accompaniment continues with two staves. The right hand features a more active melody with some triplets, and the left hand maintains a steady accompaniment.

una corda
* * *

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| CALLCOTT, W. H. | Half-hours with the best Composers. Mozart | | | | | |
| --- | Sacred Half-hours with the best Composers. Mendelssohn | ... | ... | ... | ... | 4 |
| CIPOLLONE, ALFONSO. | Morceaux de Salon :— | | | | | |
| Op. 156. | Satellina. Grand Galop | ... | ... | ... | ... | 3 |
| Op. 157. | Flieurs azurées. Caprice-Mazurka | ... | ... | ... | ... | 3 |
| Op. 158. | Sur la Plage de Adagio. Impromptu Valse | ... | ... | ... | ... | 4 |
| Op. 159. | La Sérénité. Caprice-Mazurka | ... | ... | ... | ... | 3 |
| Op. 181. | M'amasti mai? Melodia affettuosa | ... | ... | ... | ... | 3 |
| Op. 187. | Tirammenti? Melodia | ... | ... | ... | ... | 3 |
| Op. 202. | Réflets du Printemps. Mélodie | ... | ... | ... | ... | 3 |
| Op. 210. | Air de Ballet | ... | ... | ... | ... | 3 |
| Op. 231. | Rimembranza. Melodia sentimentale | ... | ... | ... | ... | 4 |
| Op. 267. | Canzone-Serenata | ... | ... | ... | ... | 3 |
| Op. 272. | Spiriti dell' aria. Galop brillant | ... | ... | ... | ... | 4 |
| CZERNY, C. | Two Studies from E. Pauer's "Culture of the left hand," Book II. | ... | ... | ... | ... | 3 |
| DEL VALLE DE PAZ, E. | "I Fauni e le Dryadi." Menuetto d'Ondina, re Suite d'Orchestre. Arranged by the Composer | ... | ... | ... | ... | 4 |
| --- | (Œuvres choisies. 3ème Série :— | | | | | |
| No. 19. | Air de Ballet. Op. 9. No. 1. C. | ... | ... | ... | ... | 3 |
| No. 20. | Belle de jour. Valse. Op. 93. No. 4. C. | ... | ... | ... | ... | 3 |
| 21. | Nouvelles Valses mignonnes. Op. 30. | ... | ... | ... | ... | 3 |
| 22. | " " " " " " | ... | ... | ... | ... | 3 |
| 23. | " " " " " " | ... | ... | ... | ... | 3 |
| 24. | Novallette. Op. 35. No. 2 | ... | ... | ... | ... | 3 |
| 25. | Lied. Op. 36. No. 3 | ... | ... | ... | ... | 3 |
| 26. | Réverie. Op. 36. No. 5 | ... | ... | ... | ... | 1 |
| 27. | Polonaise. Op. 36. No. 6 | ... | ... | ... | ... | 3 |
| 28. | Madrigal. Op. 37. No. 3 | ... | ... | ... | ... | 1 |
| 29. | Rondoleto. Op. 37. No. 6 | ... | ... | ... | ... | 3 |
| 30. | Muguet bleu. Rêveur du Bonheur. Op. 39. No. 4 | ... | ... | ... | ... | 1 |
| 31. | AuPépée (Espérance). Op. 39. No. 6 | ... | ... | ... | ... | 3 |
| 32. | Ballade. Op. 40. No. 6 | ... | ... | ... | ... | 3 |
| 33. | Canzonette amoureuse. Op. 44. No. 1 | ... | ... | ... | ... | 3 |
| 34. | Serenatella alla popolare. Op. 66.— | ... | ... | ... | ... | 3 |
| No. 2. | En mi majeur (E major) | ... | ... | ... | ... | 1 |
| 35. | " 3. En ré bémol majeur (D flat) | ... | ... | ... | ... | 1 |
| 36. | " 4. En ut dièse mineur (c sharp minor) | ... | ... | ... | ... | 1 |
| 37. | " 5. En la majeur (A major) | ... | ... | ... | ... | 3 |
| 38. | Valse. Op. 71. No. 3 | ... | ... | ... | ... | 3 |
| 39. | Scherzo-blancet. Op. 71. No. 7 | ... | ... | ... | ... | 3 |
| 40. | Suite italienne. Op. 82. No. 4 | ... | ... | ... | ... | 3 |
| GARDINI, GIULIO. | L'Addio. Notturmo | ... | ... | ... | ... | 3 |
| --- | La Gondoletta. Canzone | ... | ... | ... | ... | 3 |
| GAUTIER, LÉONARD. | Magnolia Waltz | ... | ... | ... | ... | 4 |
| --- | Summer Dream. Waltz | ... | ... | ... | ... | 4 |
| --- | (Œuvres choisies :— | | | | | |
| No. 15. | Mariola. Mazurka | ... | ... | ... | ... | 3 |
| 16. | La belle Viennoise. Intermezzo | ... | ... | ... | ... | 3 |
| 17. | Vive la Pologne. Redowa | ... | ... | ... | ... | 3 |
| 18. | Le Ruisseau. Rondelle | ... | ... | ... | ... | 3 |

Augener's New Music.—Pianoforte Solos (*continued*).

| | | | | | | |
|---|-----|--------------------------|-----|--------------------------|-----|---|
| GERENAU, E. Walzer | ... | ... | ... | ... | ... | 3 |
| GIBSONE, IGNACE. Cradle Song | ... | ... | ... | ... | ... | 3 |
| GLOVER, STEPHEN. The Bell March | ... | ... | ... | ... | ... | 3 |
| GODFREY, PERCY. Valse Caprice | ... | ... | ... | ... | ... | 4 |
| GRIEG, EDVARD. Norwegian Bridal Procession (Norwegischer Brautzug). Characteristic Piece | ... | ... | ... | ... | ... | 3 |
| GURLITT, CORNELIUS. Works :— | | | | | | |
| — Fleurs de Salon. Op. 104. C. ♯ | | | | | | |
| No. 1. Valse | ... | ... | ... | No. 7. Tarantelle | ... | 3 |
| 2. Gavotte | ... | ... | ... | 8. Polka | ... | 3 |
| 3. Ländler | ... | ... | ... | 9. Zapateado | ... | 3 |
| 4. Redowa | ... | ... | ... | 10. Mazurka | ... | 3 |
| 5. Menuet | ... | ... | ... | 11. Pas bulesque | ... | 3 |
| 6. Polonaise | ... | ... | ... | 12. Promenade | ... | 3 |
| — Feuilles volantes. Op. 112. C. ♯ | | | | | | |
| No. 1. Sous le Mât de Mai | ... | ... | ... | No. 7. Premier Chagrin | ... | 2 |
| 1. Pantalon | ... | ... | ... | 8. La Tarantelle | ... | 2 |
| 2. Fête champêtre | ... | ... | ... | 9. Chers Foyers | ... | 1 |
| 3. Petite Étude | ... | ... | ... | 10. La Poste | ... | 2 |
| 4. Dans les Montagnes | ... | ... | ... | 11. L'Écho | ... | 2 |
| 5. Conte de Revenant | ... | ... | ... | 12. Le Tournoi | ... | 2 |
| — 3 Sonatinas. Op. 151. E. ♯ | | | | | | |
| in c (P.S. No. 6) | ... | ... | ... | ... | ... | 3 |
| in g (P.S. No. 7) | ... | ... | ... | ... | ... | 3 |
| in A (P.S. No. 24) | ... | ... | ... | ... | ... | 3 |
| — Deux Valse Caprices. Op. 162 :— | | | | | | |
| No. 1. Beatrice, in A. C. | ... | ... | ... | ... | ... | 4 |
| 2. Rosalind, in b flat. C. | ... | ... | ... | ... | ... | 4 |
| — Rondinos. Op. 168. E. ♯ | | | | | | |
| in A (R. No. 23) | ... | ... | ... | ... | ... | 3 |
| in E flat (R. No. 24) | ... | ... | ... | ... | ... | 3 |
| — Balklänge. Zwei Walzer. Op. 170. C. ♯ | | | | | | |
| No. 1. Clarissa | ... | ... | ... | ... | ... | 3 |
| 2. Cornelia | ... | ... | ... | ... | ... | 3 |
| — Abendstunden. 6 Characteristic Pieces. Op. 173. C. ♯ | | | | | | |
| No. 1. Mandolinata | ... | ... | ... | ... | ... | 3 |
| 2. Notturmo | ... | ... | ... | ... | ... | 3 |
| 3. Wanderlied | ... | ... | ... | ... | ... | 3 |
| 4. Gondellied | ... | ... | ... | ... | ... | 3 |
| 5. Jugendfeuer | ... | ... | ... | ... | ... | 3 |
| 6. Impromptu | ... | ... | ... | ... | ... | 3 |
| — Twelve Progressive Sonatinas (First Series), leading from the easiest up to the difficulty of Clementi's First Sonata in c major. E. (First Step) :— | | | | | | |
| No. 1. H. ENCKHAUSEN, in c | 3 | No. 7. C. GURLITT, in g | ... | ... | ... | 3 |
| 2. T. HASLINGER, in f | 3 | 8. I. PLEYEL, in c | ... | ... | ... | 3 |
| 3. A. E. MÜLLER, in c | 3 | 9. H. WOHLFAHRT, in c | ... | ... | ... | 3 |
| 4. A. DIABELLI, in c | 3 | 10. D. STEIBELT, in G | ... | ... | ... | 3 |
| 5. J. SCHMITT, in g | 3 | 11. J. WANHAL, in b flat | ... | ... | ... | 3 |
| 6. C. GURLITT, in c | 3 | 12. A. ANDRÉ, in a minor | ... | ... | ... | 3 |
| — Twelve Sonatinas (Second Series), leading from Clementi's First Sonata in c major up to the difficulty of Beethoven's Sonata, Op. 49, No. 2, in g major. Arranged, partly Composed, and Fingered by Cornelius Gurliitt. E. (Second Step) :— | | | | | | |
| No. 13. T. HASLINGER, in c | 3 | No. 19. C. CZERNY, in c | ... | ... | ... | 3 |
| 14. J. B. WANHAL, in c | 3 | 20. GELINEK, in f | ... | ... | ... | 3 |
| 15. D. STEIBELT, in f | 3 | 21. A. ANDRÉ, in g | ... | ... | ... | 3 |
| 16. L. BERGER, in A | 3 | 22. LUSKE, in c | ... | ... | ... | 3 |
| 17. J. SCHMITT, in c | 3 | 23. J. B. WANHAL, in c | ... | ... | ... | 3 |
| 18. M. CLEMENTI, in f | 3 | 24. C. GURLITT, in A | ... | ... | ... | 3 |
| — Twelve Rondinos (First Series), leading from the easiest up to the difficulty of Clementi's First Sonata in c major. Arranged and Fingered by C. Gurliitt. E. (First Step) :— | | | | | | |
| No. 1. WANHAL, in f | ... | ... | ... | No. 7. A. DIABELLI, in c | ... | 3 |
| 2. D. STEIBELT, in c | ... | ... | ... | 8. A. ANDRÉ, in c | ... | 3 |
| 3. J. SCHMITT, in G | ... | ... | ... | 9. L. BERGER, in f | ... | 3 |
| 4. A. E. MÜLLER, in f | ... | ... | ... | 10. T. HASLINGER, in c | ... | 3 |
| 5. GELINEK, in c | ... | ... | ... | 11. BEETHOVEN, in c | ... | 3 |
| 6. C. CZERNY, in c | ... | ... | ... | 12. F. KUHLAU, in G | ... | 3 |
| — Twelve Rondinos (Second Series), leading from Clementi's First Sonata in c major up to the difficulty of Beethoven's Sonata, Op. 49, No. 2, in g major. Arranged, partly Composed, and Fingered by C. Gurliitt. E. (Second Step) :— | | | | | | |
| No. 13. F. KUHLAU, in c | ... | ... | ... | ... | ... | 3 |
| 14. F. SCHUBERT, in b flat | ... | ... | ... | ... | ... | 3 |
| 15. K. SCHUMANN, in g | ... | ... | ... | ... | ... | 3 |
| 16. J. L. DUSSEK, in A | ... | ... | ... | ... | ... | 3 |
| 17. J. HAYDN, in G | ... | ... | ... | ... | ... | 3 |
| 18. C. CZERNY, in c | ... | ... | ... | ... | ... | 3 |
| 19. J. SCHMITT, in A | ... | ... | ... | ... | ... | 3 |
| 20. XAVER SCHNOWNKA, in C | ... | ... | ... | ... | ... | 3 |
| 21. M. MOSZKOWSKI, in c | ... | ... | ... | ... | ... | 3 |
| 22. A. C. MACKENZIE. Rustic Scene, No. 1, arranged as a Rondeau | ... | ... | ... | ... | ... | 3 |
| 23. C. GURLITT, in A | ... | ... | ... | ... | ... | 3 |
| —, in E flat | ... | ... | ... | ... | ... | 3 |

Augener's New Music.—Pianoforte Solos (continued).

| | |
|---|---|
| HANDEL, G. F. Courante from the first Suite (Anthologie classique, No. 82). C. ... | 1 |
| HENNESSY, SWAN. Study. (Perles musicales, No. 9) ... | 3 |
| HENSELT, ADOLF. Petite Romance. (Perles musicales, No. 1) ... | 1 |
| HORROCKS, A. E. Berceuse. Op. 4, No. 1 ... | 3 |
| — Waltz. Op. 4, No. 2 ... | 4 |
| IVANOVICI, J. Donauellen. Walzer ... | 3 |
| IVIMEY, J. W. The Genesta Gavotte ... | 3 |
| JUNGSMANN, A. Wild Rose. Characterstück ... | 2 |
| — Air bohémien-russe, varié ... | 3 |
| KING, OLIVER. Three Characteristic Pieces. Op. 48 ... | 4 |
| No. 1. Scherzo ... | 2 |
| 2. Abendlied ... | 1 |
| 3. March ... | 3 |
| KIRCHNER, F. Sanssouci. Galop brillant. Op. 232 ... | 4 |
| — Reiterstück. Op. 251 ... | 3 |
| — Reise-Skizzen (Impressions de Voyage). Op. 270:— | |
| No. 1. Morgenwanderung. Promenade du matin. A Morning Walk ... | 2 |
| 2. Im Walde. Dans le bois. In the Woods ... | 3 |
| 3. Ueber Berg und Thal. Par monts et vaux. Over Hill and Dale ... | 1 |
| 4. Abend im Gebirge. Un crépuscule sur la montagne. Evening in the Mountains ... | 3 |
| 5. Am Meeresstrande. Au bord de la mer. On the Seashore ... | 3 |
| 6. Gewitter in den Bergen. Orage dans les montagnes. Storm in the Mountains ... | 1 |
| 7. Sonnenschein in Flur und Hain. Clarté du soleil dans les champs et bois. Sunshine in Field and Grove ... | 1 |
| 8. In Tyrol. En Tyrol. In the Tyrol ... | 1 |
| 9. In der Hängematte (Schlummerlied). Berceuse. Slumber Song ... | 1 |
| 10. Abschied von den Bergen. Adieu aux montagnes. Adieu to the Mountains ... | 1 |
| — J'y pense. Introduction et Gavotte. Op. 272 ... | 3 |
| — L'Adieu (Farewell!) Melody. Op. 286 ... | 3 |
| — Valse Caprice. Op. 287 ... | 3 |
| — À revoir! Air populaire. Op. 291 ... | 3 |
| — Le Postillon (Postillons Lied). Mélodie. Op. 292 ... | 3 |
| — Caprice-Mazurka. Op. 299 ... | 3 |
| — Heimathklänge. Mélodie. Op. 301 ... | 4 |
| — Maurisches Ständchen. Op. 306 ... | 3 |
| — Die Mühle im Thal. Op. 307 ... | 3 |
| — Danse des Sylphides. Scherzo. Op. 308 ... | 3 |
| — Der lustige Schweizerbub. Op. 313 ... | 3 |
| — Abendklänge. Notturmo. Op. 315 ... | 3 |
| — Frühlings-Grüsse. Valse Impromptu. Op. 318 ... | 3 |
| — Intermezzo. Op. 321 ... | 3 |
| — Die schöne Sennerin (La belle montagnarde). Op. 332 ... | 3 |
| — Das Gretel vom See. Tonbild. Op. 334 ... | 4 |
| — Winzerfest (Fête de Vigneron). Op. 360:— | |
| No. 1. Festzug—Marsch (Cortège) ... | 3 |
| 2. Spiel und Tanz im Freien—Ländler (Jeu et Danse en plein air) ... | 4 |
| — Églantine. Mazurka de Salon. Op. 363 ... | 3 |
| — Klänge aus dem Oberland. Tyroler Lieder-Walzer. Op. 365 ... | 3 |
| — Danse espagnole. Op. 381 ... | 3 |
| — Moments musicaux. Op. 386:— | |
| No. 1. Impromptu ... | 3 |
| 2. Alla turca ... | 1 |
| 3. Menuet ... | 3 |
| — Stimmungsbilder. 4 Miniatures. Op. 392 ... | 4 |
| KJERULF, HALFDAN. Chanson du Printemps (Frühlingslied) ... | 3 |
| — Scherzo (E) ... | 3 |
| — Berceuse (F flat) ... | 1 |
| LACHNER, IGNAZ. Vier Klavierstücke. Op. 95:— | |
| No. 1. An der Quelle ... | 3 |
| 2. Nordisch ... | 3 |
| No. 3. Gondelfahrt ... | 3 |
| 4. Freude ... | 3 |
| LAUBACH, A. Three Short Studies. E.:— | |
| No. 1. The Parting Hour ... | 2 |
| 2. The Dance by the Greenwood Tree ... | 2 |
| 3. Tender Wishes ... | 2 |
| — Sonatine en FA ... | 4 |
| LEO, LEONARDO. Arietta da una delle "Intavolature." (Cost. Palumbo.) (A.C. 79) ... | 1 |
| LISZT, F. sde Rhapsodie hongroise ... | 5 |

Augener's New Music.—Pianoforte Solos (continued).

| | |
|--|---|
| LOESCHHORN, A. Three Instructive Sonatas. Op. 101. C.:— | |
| No. 1, in C ... | 4 |
| 2, in A minor ... | 4 |
| 3, in D ... | 4 |
| — Melodic Studies, progressively arranged for advancement of technique and style, with special regard to rhythm and phrasing. E.:— | |
| Books 1, 2, 3. 42 Melodic Studies, Op. 192 (preparatory to the author's Melodic Studies, Op. 193) ... | 5 |
| Books 4, 5. 21 Melodic Studies. Op. 193. ... | 6 |
| MAAS, T. Evangeline. Original melody ... | 3 |
| — Hunting Strain. Melody ... | 4 |
| — Le Corsaire. Galop brillant ... | 4 |
| — Once I loved a Maiden fair. Old English Melody. Transcribed ... | 2 |
| MENDELSSOHN. Prelude and Fugue in D. (Anthologie classique, No. 83). C. ... | 3 |
| — War March of the Priests from "Athalie." (E. Pauer) ... | 3 |
| — Six Pieces intended as a Christmas Present for his young friends. Op. 72. E. ... | 5 |
| MONSIGNY, PIERRE. Chaconne du Ballet héroïque "La Reine de Golconde." Arrangée par Fr. Hermann. (A.C. 80) ... | 2 |
| MUNRO, D. R. Hunting Song (La Chasse) ... | 4 |
| — La Charmeuse. Menuet ... | 3 |
| — Danse des Moissonneurs (Reapers' Dance) ... | 4 |
| — Melma. Mazourka de Salon ... | 3 |
| NICODE, J. L. Adagio de la Sonate ... | 3 |
| — Menuet de la Sonate ... | 3 |
| — Scherzo. Op. 19A ... | 4 |
| NOSKOWSKI, S. Deux Danses polonaises. Op. 23 bis:— | |
| No. 1. Cracovienne mélancolique ... | 4 |
| 2. Mazurka ... | 4 |
| — Picador. Op. 27, No. 2. (Perles musicales, No. 4) ... | 3 |
| — Monologue. Op. 27, No. 3. (Perles musicales, No. 6) ... | 3 |
| — Impressions. 4 Pièces caractéristiques. Op. 29:— | |
| No. 1. En Automne ... | 4 |
| 2. Espiègle. (Played by Madame Essipoff) ... | 4 |
| 3. Dumka ... | 3 |
| 4. Cracovienne gracieuse ... | 4 |
| PAUER, E. Sonatine en LA majeur ... | 4 |
| — National Sonatines. Easy and moderately difficult Sonatines, in which popular National Airs are introduced. C.:— | |
| No. 1. Germany ... | 4 |
| 2. Austria ... | 4 |
| 3. Germany (Swabia) ... | 4 |
| 4. Italy ... | 4 |
| 5. Wales ... | 4 |
| 6. Ireland ... | 4 |
| — Romance. (Perles musicales, No. 7) ... | 1 |
| — Solemn March, expressly composed for the Wedding of Miss Mary Locke and Douglas H. Maclean, Esq. ... | 3 |
| PERCIVAL, FRANK. A Wreath of Roses. A Collection of Favourite Melodies, arranged and carefully fingered:— | |
| No. 1. Adieu, Lieblein ... | 2 |
| 2. Barcarolle d'Oberon. Weber ... | 2 |
| 3. Beautiful Isle of the Sea. J. R. Thomas ... | 2 |
| 4. Blue Danube (No. 5). Strauss ... | 2 |
| 5. Bohemian Air ... | 2 |
| 6. British Grenadiers ... | 2 |
| 7. Cachouca. Spanish Air ... | 2 |
| 8. Campbells are comin'. Scotch Air ... | 2 |
| 9. Clochettes Galop. De Grau ... | 2 |
| 10. Come, birdie, come. C. A. ... | 2 |
| 11. Corricolo Galop. De Grau ... | 2 |
| 12. Fairy Wedding Chimes. Crawford ... | 2 |
| 13. Fête des Fées. Crawford ... | 2 |
| 14. Flag that Bowed. Old English Air ... | 2 |
| 15. Fleurs des Bois. Crawford ... | 2 |
| 16. Fra Diavolo. Aubert ... | 2 |
| 17. Gavotte. Redhead ... | 2 |
| 18. Gavotte de Vestris. Herz ... | 2 |
| 19. Gipsy's Warning. H. A. ... | 2 |
| 20. Girl I left Behind Me. English Air ... | 2 |
| 21. Green Hills of Tyrol. Rossini ... | 2 |
| 22. Hunting Morn. Redhead ... | 2 |
| 23. La Petite Espiègle. Lieblein ... | 2 |
| 24. Last Rose of Summer. Irish Melody ... | 2 |
| 25. La Sympathique Valse. Lamoth ... | 2 |
| 26. Maid of Llangollen. James Clarke ... | 2 |
| 27. Marche vénitienne. La-mothe ... | 2 |
| 28. Mezzanotte. De Grau ... | 2 |
| 29. My Grandfather's Clock. H. C. Work ... | 2 |
| 30. My Lodging is on the Cold Ground. Irish Melody ... | 2 |
| 31. My Love She's but a Lassie Yet. Scotch Air ... | 2 |
| 32. Off in the Still Night. Irish Melody ... | 2 |
| 33. Partant pour la Syrie. French Air ... | 2 |
| 34. Persian Diamonds. Lieblein ... | 2 |
| 35. Que je Voudrais. Henion ... | 2 |
| 36. Quick March. Buchinsky ... | 2 |
| 37. Kissing of the Lark. Welsh Air ... | 2 |
| 38. Santa Lucia. Cottrau ... | 2 |
| 39. Silvery Waves. Wyman ... | 2 |
| 40. Some Folks. S. C. Foster ... | 2 |
| 41. Sweetest Rose. Bohemian Air ... | 2 |
| 42. Swiss Herdsman. Swiss Air ... | 2 |
| 43. The e Tic e Toc. Italian Air ... | 2 |
| 44. Tra la, Tra la. Kücken ... | 2 |
| 45. Une Soirée au Cirque. La-mothe ... | 2 |
| 46. Vaillance Polka. Ascher ... | 2 |
| 47. Valse Héloène. Redhead ... | 2 |
| 48. Welcome Me Home. English Air ... | 2 |
| 49. Will You Come to My Mountain Home. American Air ... | 2 |
| 50. Woodland Whispers. Norman ... | 2 |

Augener's New Music.—Pianoforte Solos (continued).

PERLES MUSICALES. Recueil de Morceaux de Salon :—

| | |
|---|---|
| No. 1. S. NOSKOWSKI. Mazourka. Op. 23, No. 2 ... | 4 |
| 2. L. SCHYTTÉ. Berceuse ... | 3 |
| 3. DEL VALLE DE PAZ. Sérénatelle alla popolare. Op. 66, No. 3 ... | 1 |
| 4. S. NOSKOWSKI. Picador. Op. 27, No. 2 ... | 3 |
| 5. L. SCHYTTÉ. En Aval (Den Fluss hinab) ... | 1 |
| 6. S. NOSKOWSKI. Monologue. Op. 27, No. 3 ... | 3 |
| 7. E. PAUER. Romance ... | 1 |
| 8. G. PFEIFFER. Le Rêve d'Endymion ... | 1 |
| 9. SWAN HENNESSY. Study (Legato) ... | 3 |
| 10. LUDWIG SCHYTTÉ. La Nuit. Caprice ... | 3 |
| 11. ADOLF HENSLER. Petite Romance ... | 1 |
| 12. S. NOSKOWSKI. Dumka. Op. 29, No. 3 ... | 3 |

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|---|---|
| PFEIFFER, G. Habanera. Air de Ballet. Op. 129 ... | 3 |
| — Vieux Refrain. Sérénade. Op. 130 ... | 3 |
| — Le Rêve d'Endymion. (Perles musicales, No. 8) ... | 1 |

POTJES, ÉDOUARD. Bal champêtre. Suite de Danses. Op. 19 :—

| | | | |
|---------------------------------|---|---------------------|---|
| No. 1. Marche ... | 3 | No. 4. Mazourka ... | 3 |
| 2. Valse ... | 3 | 5. Polka ... | 3 |
| 3. Intermezzo. Les Gnomes 3 ... | 3 | 6. Galop ... | 3 |

— Illusions de Jeunesse. 6 Morceaux romantiques. Op. 21 :—

| | | | |
|----------------------------|---|----------------------------|---|
| No. 1. Sous la fenêtre ... | 2 | No. 4. Rêve de Bonheur ... | 3 |
| 2. Danse féerique ... | 3 | 5. Prière ... | 1 |
| 3. Dans la chaumière ... | 2 | 6. Bonheur assez ... | 4 |

— L'Espégle. Op. 22, No. 1 ...

— La Babillarde. Op. 22, No. 2 ...

REINECKE, CARL. 6 Lieder-Sonnetten. Sonatines composed and arranged after his favourite Children's Songs. E :—

| | | | |
|-----------------------|---|-----------------------|---|
| No. 1, in G major ... | 2 | No. 4, in F major ... | 2 |
| 2, in F major ... | 2 | 5, in G major ... | 2 |
| 3, in D major ... | 2 | 6, in E major ... | 2 |

RENAUD, ALBERT. Petite Chanson Pompadour. (Style ancien) ...

SCHYTTÉ, LUDWIG. Berceuse. (Perles musicales, No. 2) ...

— En Aval (Den Fluss hinab). (" " " 5) ...

— La Nuit. Caprice. (Perles musicales, No. 10) ...

SMITH, SEYMOUR. Aurora. Morceau de Salon ...

STRAUSS, JOHANN. Du und Du. Walzer ...

STRELEZKI, ANTON. Valsette ...

— Notturmo ...

TAYLOR, W. F. Le petit babillard. Morceau élégant ...

THOMAS, ÉMILE. Sanssouci. Valse ...

TREKELI, J. TH. Classical Treasures. Transcriptions :—

| | |
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